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VAN HALEN vs. DAVID LEE ROTH
The War Heats Up

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ACCEPT
BON JOVI
KEEL

OZZY OSBOURNE
SCORPIONS
AC/DC
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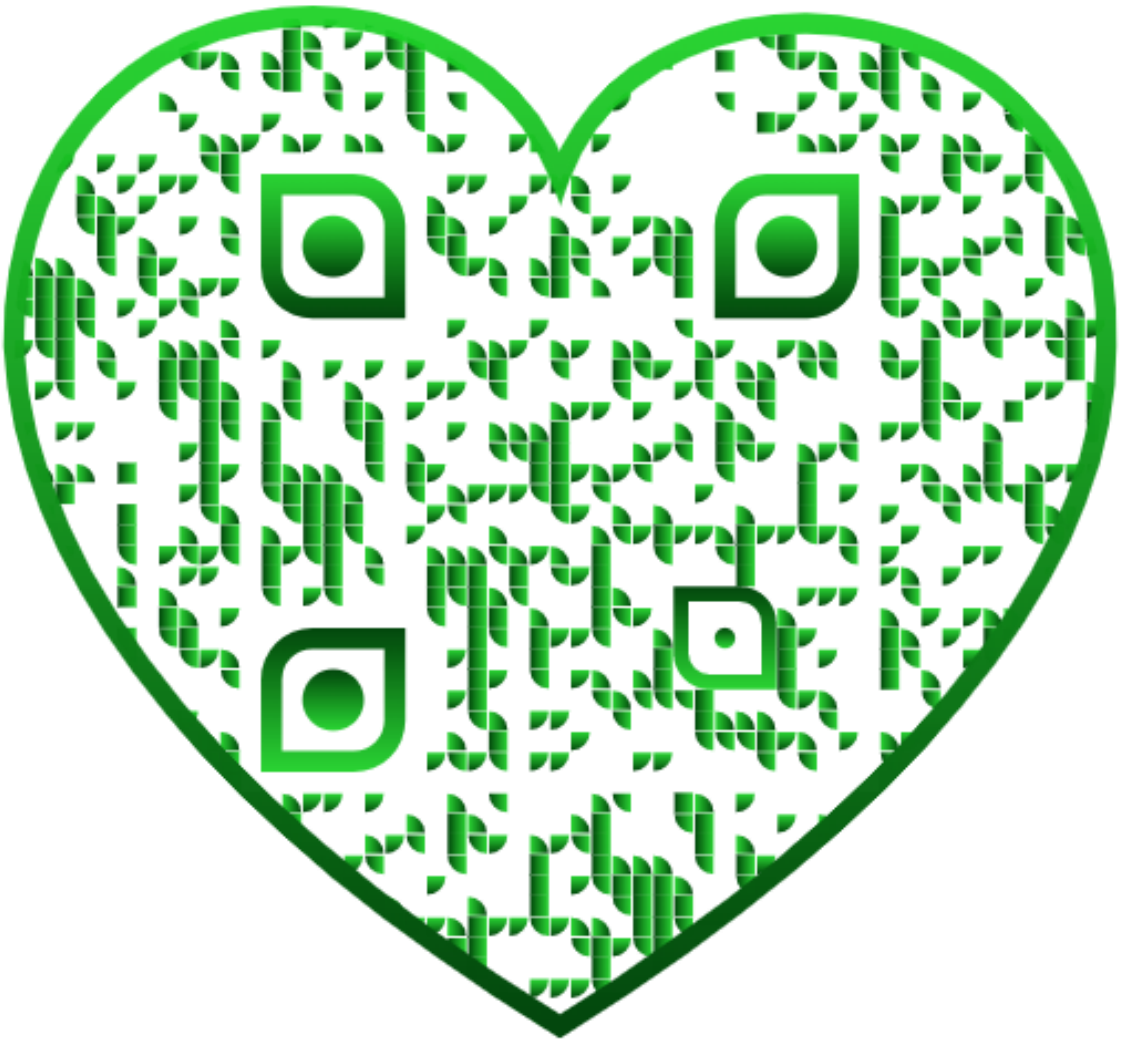

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ROOTS

Lita Ford

by Rick Evans

Each month we soujourn back in time with a rock and roll celebrity to learn about their early years before they were stars. This month's time traveler is none other than that awesome axe-slinger, Lita Ford.

Lita Ford has crammed a lot of living into her 26 years. Having criss-crossed the globe innumerable times in the last decade — first with the Runaways and, more recently, on her own — the beautiful, blonde California native can only smile when she says, "Rock and roll has been very good to me."

It's not surprising that Lita, who has revolutionized the woman's role in heavy metal, had a rather unusual upbringing. Raised in a middle-class family in Long Beach, California, though actually born in England, Lita vividly recalls that rock and roll controlled her life as far back as she can remember.

"My parents were pretty cool about the way I was and the interests I had," she said. "They used to give me a lot of stuff, especially guitars, so I was always pretty happy. But they never turned their backs on some of the shit I pulled. If I came home fucked up after a night of drinking, they'd really let me have it. But they really understood my desire to be in a band. I remember when I was asked to join the Runaways, my mother was really behind me. You've got to remember that I was only 15 at the time, but my mom said, 'It's okay, Lita, go down to Hollywood and do what you really want.'"

Of course, joining what would become the most successful female rock band of the '70s played havoc with Lita's school work and her social life. While she insists that touring the world and having wild experiences in virtually every port of call more than compensated for what she might have missed, she still regrets having bypassed certain teen-age moments.

"I never went to my high school prom," Lita said. "Maybe that bothers me a little bit, but it's not surprising. I never had any female friends in high school. I used to hang out with the male musicians. I never had time for all the girlish stuff. I only wanted to play music, which made me an outcast with a lot of people. The girls viewed me as a threat who was out to steal their boyfriends, while the guys were a little scared of me.

"School was always very strange," she continued. "During my last few years of high school, I was spending a lot of time on the road with the Runaways. I was lucky if I made it to class three days a week. The principal wasn't very understanding. I was always in his office, trying to explain why I missed class the day before. The teachers were pretty cool, though. They knew I was out on the road making money and having fun, so they usually gave me passing grades whether I was there or not. The funniest thing was that my father had to go down and pick up my diploma because I was on tour on graduation day."

Lita's rebellious attitude, which has made her a rock-and-roll natural, caused problems for her outside the classroom as well. She remembers more than one occasion when her parents had to run down to the neighborhood jail to bail her out.

"I was never really a trouble-maker," she explained. "I just liked to hang out with other musicians on street corners or on somebody's lawn. That might be cool in New York, but in Southern California, not only is it looked down upon, it's illegal! Because of that, I got arrested a number of times for loitering. My parents used to be furious with me, but the simple fact that they were always there when I needed them showed they really cared. I may not have realized that then, but I certainly do now."

Her countless experiences have given Lita a tough, hard-edged viewpoint that perfectly suits her rigorous lifestyle. You'd think that a decade of living out of a suitcase would tire a body. Not so with Lita.

"This is the life I love," she said. "I get more of a kick out of it today than ever before. It's all I know and, more importantly, it's still the only thing I really want to do." □

Mark Weiss/MWA

Lita Ford: "I used to hang out with all the male musicians in high school. I never had time for all the girlish stuff."

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RUSH

Canadian Trio Continue **Power Windows** World Tour.

by Keith Elliot Greenberg

It was pennant-race time, and Rush's bassist/vocalist/baseball fan, Geddy Lee, was flying from Kansas City to New York. Relieved that no one on the flight recognized him, he had the luxury to relax and observe the other passengers. Upon glancing across the aisle, Geddy did a double take. There was Ernie Harwell, the voice of the Detroit Tigers. And behind Ernie were Tony Kubek and Bob Costas, NBC's baseball announcers. As most rock fans would do if they found themselves on an airplane with Geddy and his Rush-mates, Alex Lifeson (guitar) and Neil Peart (drums), the entertainer strained to listen to the sports mavens' conversation. "They were talking about the umpiring of the game the night before," he recalled. "I couldn't make out what they were saying but, believe me, I was really trying."

Despite the fact that Geddy often stands in front of tens of thousands of screaming admirers, his dreams are the same as those of most North American boys. "If I close my eyes and pretend, I see myself as a major-league baseball player," he said. "But that's only one of 150-million fantasies. Sometimes I'm Frank Lloyd Wright, the architect, sometimes I'm a surrealistic painter."

We talked to Geddy about his beginnings and the changes Rush has seen over the years, in a conversation during the band's recent North American tour.

Rush (left to right): Geddy Lee, Alex Lifeson, Neil Peart.

Hit Parader: What was it like growing up in the Willowdale section of Toronto?
Geddy Lee: My dad owned a store. We were a middle-middle-class neighborhood. The upper end of the lower-middle-class, merchants and that kind of thing.

HP: So how does a shopkeeper's kid become a musician?
GL: I was about 12 and I was hanging out with a bunch of guys, listening to the Yardbirds. We thought, "Wouldn't it be neat to make some music?" I figured out how to play *For Your Love* on guitar. I don't remember what brand guitar it was. It was generic, like a 7-11 guitar. It looked pretty cool, with palm trees painted on it. I wish I still had it. I was so pleased with myself.

HP: When did you compose your first song?
GL: When I was 14. I don't remember what I named it. It was a 12-bar blues song, and it was like nothing. I just took a 12-bar progressive and said, "I wrote this." It was meaningless.

HP: When did you and Alex begin playing together?
GL: In 1969. We were kids then, but we had conviction. We went through different periods. There was the Cream period, the Blues Breakers period, the Who period. But we always tried to do originals to put everything we had into the music.

Rush was always an ambitious group. We'd try to play something more ambitious than what we did last. We wouldn't allow ourselves to stay in one place. Musically speaking, Alex and I had a thinking band, but lyrics were a pain. When Neil joined (after the group's self-titled debut LP in 1974), I said, "Now we have a verbal guy. He's perfect to write lyrics because he knows more words than us." Then we had a thinking-man's metal band.

HP: How has the Rush sound progressed with the release of each of the band's eleven albums?
GL: When we first started out, we were very imitative. Over the years, our tastes broadened until they were so broad that the influences didn't show in our music. Then we were unique and imitated ourselves.

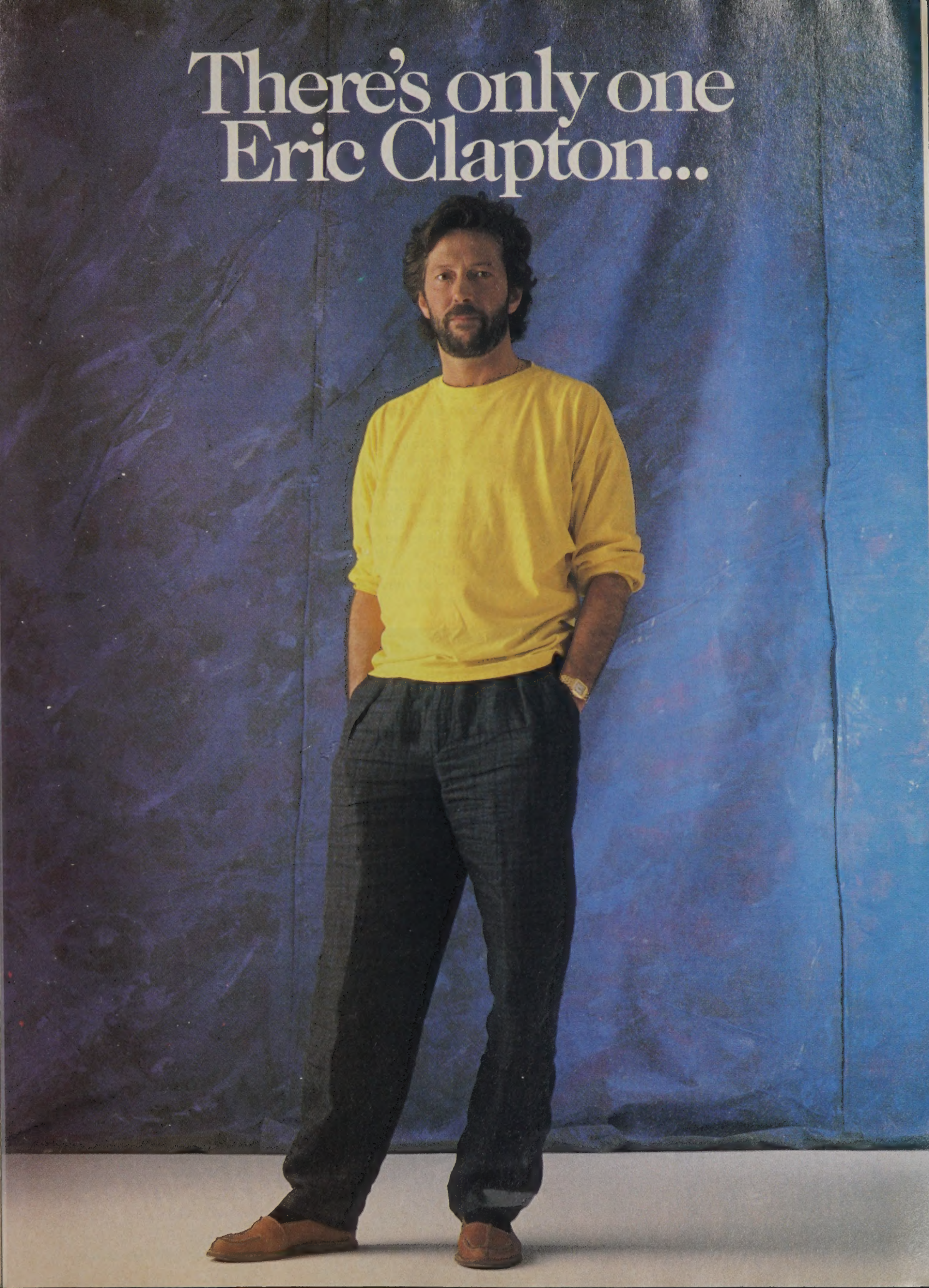
HP: Rush fans look at your fourth album, **2112**, as being pivotal to the band's present popularity. It seemed to establish Rush as having its own sound and style. Had that album not been made would the band even be in existence today?
GL: I doubt it. But that's a hypothetical question. It would be like asking, "Where would the band be today if you broke your arm on your first tour?"

HP: Your latest album, **Power Windows**, is more uplifting than your prior works.
GL: This is not really a record about survival like **Grace Under Pressure** was. It's about power. That doesn't mean a condemnation of power, just an examination of it. **Power Windows** is about the power of money, love and spiritualism.

HP: Do you feel it's your responsibility to help educate the public?
GL: It's my job to make music as good as my abilities allow, not to get fans thinking. While I'm doing what I'm doing, it is a bonus if I, in some way, stimulate thought.

HP: Still, do you think metal bands today generally have "so much style without substance"?
GL: Yes, most metal bands sound the same. There's a frightening lack of desire to break from the standard metal cliches. But I like Metallica. They're a great metal band. They're real good and honest at what they do. In some ways, they remind me of Rush. They're trying to make their metal complicated, but also entertaining.

HP: Where do you see yourself in the future?
GL: I don't know where I'll end up. But I love music, and I'll always do it. To keep this band going is my biggest wish. We have a real nice little creative partnership. We can last a long time. I don't look at music as something that dries out. I have a whole lot of it left in me. □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INFORMATION CENTER

NEWS ITEMS

Bon Jovi have completed work on the first single from their upcoming LP. The song, *You Give Love A Bad Name* is, according to Jon Bon Jovi, "a real foot-tapper for us." The album, which remains untitled at this moment, is due for mid-July release with a massive world tour to follow.

As a follow up to last month's **Hit Parader** cover story on Led Zeppelin, the latest rumor is that the band — featuring guitarist Jimmy Page, vocalist Robert Plant, bassist John Paul Jones and new drummer Tony Thompson — may be playing a few European shows as early as September. Of course the band's members remain mum on the subject, but sources close to the mighty Zep say a reunion is growing more and more likely.

It appears that Def Leppard have now scrapped all the tracks they have worked on for the last three years and have begun anew with producer Mutt Lange, who worked with the band on **Pyromania.** The band now hopes to have their recording finished by September and the new album out by December.

Triumph, who are about to begin an international tour in support of their new LP, **The Sport Of Kings,** promise their new stage show will be the best yet. "We're using an actual stage for the first time," said drummer Gil Moore. "It's going to have a very high-tech look with lots of lasers and stage effects. I'm working on a way to turn each of my drums into a laser. If it works, it's going to be incredible."

Anyone ready to head over to Europe? Despite the lingering nuclear fallout from the Russians, Europe is going to be hotter than ever this summer — at least as far as metal concerts are concerned. One of the hottest will be a massive, five country assault by Iron Maiden and W.A.S.P. who will tour together to bring a massive dose of metal mayhem to European headbangers. "I'm not scared of any radiation," says W.A.S.P.'s Blackie Lawless. "Hell, we're more lethal than nuclear fallout anyhow."

***

Speaking of the Chernobyl nuclear accident, Dokken cancelled the last leg of their Scandinavian tour with Accept due to the dangers of fallout. "Don Dokken went home because he was scared the fallout would make him sterile," laughed Accept's Wolf Hoffman. "We don't have any such fear."

TIDBITS AND ASIDES

Will the Scorpions offer Queensryche enough money to go on tour with them?...

Is Twisted Sister already at work on "their hardest working album ever"?...

Is Kiss planning on recording at least one cover tune on their next LP?...

Will former Sammy Hagar guitarist, Gary Pihl, be joining the reformed Boston?... □

Photo by Glen LaFerman

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A Tale Of Love & Hate

Swedish Axe Master Reveals All In An Exclusive Interview.

by Judy Weider

During his short but dynamic career, Yngwie Malmsteen has created an image as one of rock's most unsavory characters. His run-ins with the likes of Ron Keel and Graham Bonnet have been well documented in the rock press. But the tall, thin, Swedish-born axe slinger feels that he's been getting the short end of a long stick. Sure, he admits to being a perfectionist and controlling his band with an iron hand. But underneath his "Ayatollah" mystique lurks the heart of a warm and compassionate musician, a fact that was shown to us during our recent conversation.

Yngwie Malmsteen: Hi! I'm sorry I'm late. Greta woke me up a little late.

Hit Parader: Greta's your girlfriend, right?
YM: Yes, we've been together about a year-and-a-half now.

HP: Does she help you with the business end of your work?
YM: Not exactly — not officially anyway. She helps me out, wakes me up in the morning if I have to do an interview (laughs). I'm looking for a house now and since I'm so busy, she's looking for the house instead of me. She does things like that.

HP: That's something I wanted to ask you about. What do you do with your money now that you're really starting to make some? Do you reinvest it in your music?
YM: Yeah, most of the money goes back into the music. Often I have to put it into equipment or touring because all that costs a lot of money. But sometimes, if I'm fortunate, I have enough money to do other things as well.

HP: Are you into cars?
YM: Very much actually. My favorite car is the Jaguar. I have one with a V-12 engine, and that's my favorite. I only have one favorite, so I keep getting more of them.

HP: Let's talk about your new album for a minute. It's your third solo LP, and I know you produced it in addition to writing and arranging it. I recall you said you wanted to produce it so you could be in control of everything that was happening to your songs. Did you have trouble disengaging yourself from the project so you could sit back and listen with fresh ears, the way a producer can?
YM: That used to be a problem for me, but now I find I can switch over quite easily from being a songwriter or performer to being a person who decides what the end results will sound like. I look at it as a producer has, but I do have something they don't have — the insight of the creator, the person who has been writing it from the very beginning. I don't write the songs just to listen to the guitar. I write the songs, the lyrics, the melodies, even the drum parts.

HP: Do you write all the parts out for your band?

Yngwie Malmsteen

Jeff Weiss/MWA

YM: Yeah. They learn their parts from me at rehearsals.

HP: Is there something different on this album — something you've never done before?
YM: Yes. It has at least one or two tracks that are very commercial.

HP: Oh, are you interested in having a Top 10 hit?
YM: Yeah! It's essential in order to do what you really want to do. Besides, they're good songs. I like them. I wouldn't write something that I would say, "Oh, these are really commercial but not particularly good." I write them because I like them.

HP: Give us an example of a commerical hit song you wish you'd written.
YM: Let's see. I really like that song by Mr. Mister, *Broken Wings*. Yeah, I like it a lot. It's melodic and it's really good, you know? I don't particularly like Twisted Sister's *Leader Of The Pack* or anything like that. The songs I wrote for the new album that I consider commercial have that really good groove, which is something I kinda missed on the other albums I've made. You need that groove to help people get into it right away. Also you need some sort of chorus or anthem that everybody can remember.

HP: With your classical influences and traditional sense of melody, you shouldn't have trouble writing so-called sing-along choruses.
YM: Not at all.

HP: Are you willing to exploit the video medium to help launch your more commercial songs?
YM: Well, I think the video thing is both good and bad. Or course, it's an extremely good medium if you want to just reach out with additional product. But I don't think it's good when artists write songs with a video in mind.

HP: You've never done that?
YM: Well (laughs) not really, no, though I did write one song with a video in mind, but the music is still the driving force. It's just that sometimes you want to be seen on MTV!

HP: Especially if you want to sell records. Kids are getting used to *looking* at songs now.
YM: Yes, exactly.

HP: You have a strong physical presence that comes across on video. Have you ever thought of taking that one step further and moving into film?
YM: Writing music for a film would be cool, but I'm a lousy actor. I couldn't be an actor. It's nothing that really appeals to me anyway. But writing music for a film would really interest me. I don't mean just writing a rock-and-roll song either I mean writing the whole score.

HP: Scoring is a major job. It's not as easy as a lot of musicians think.
YM: I know. I don't mean I could do it without learning a lot of stuff. I just would find it a challenge.

HP: Are you very self-critical? You know, the type of person who says, "It's never good enough!"?
YM: Definitely. That's me. Very seldom am I actually happy with something I'm doing. Sometimes, if I come up with a new song or riff and listen back to it, that can feel good. It's like a kind of warm feeling, a good feeling, like I did something good. But most of the time, when I'm actually playing live or recording, it's something I'm not happy with.

HP: Have you been that way all your life?
YM: Yeah.

HP: Even when you were in school in Sweden?
YM: Oh yeah!

HP: Isn't that a difficult way to be? Wouldn't it be nice to be the kind of person who thinks everything he does is great?
YM: Of course. It would smooth a lot of things out. But, then again, you'll never improve that way.

HP: How do you maintain your level of skill?
YM: I never practice!

HP: But you must play all the time! That's a kind of practice.
YM: Yeah, I play quite a lot I guess, but not as much as most people might think. It's hard to say because I go through periods where I play all the time and periods when I don't play at all. For instance, last year I had tendonitis in my hand the whole year. It was really difficult to tour and record, so that kinda reduced the playing. I'm quite sure I brought it on myself simply by playing too much and drinking too much. But that's gone away now, and it's allowed me to play much more. Lately I've been playing a lot.

HP: Do you use drugs?
YM: No. You know, everybody parties now and then, but you always have to be on top of yourself. It's also very much up to each person. Some people can be brought down by something very easily. Other people can go through their whole life doing all sorts of things and still be creative.

HP: How has bigtime rock and roll changed this boy from Sweden?
YM: (Laughs) It really hasn't done anything to my personality. Of course, it's changed my living standards a little. Other than that, I'm exactly the same person I've always been! □

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Rockin' In
Oshkosh, WI

I'd like to say that AC/DC sucks badly, and Kiss and Dokken are really cool. It's only fair to warn you that if I see another article on AC/DC, I'm going to chop your dog in little pieces and send him to you in the mail.

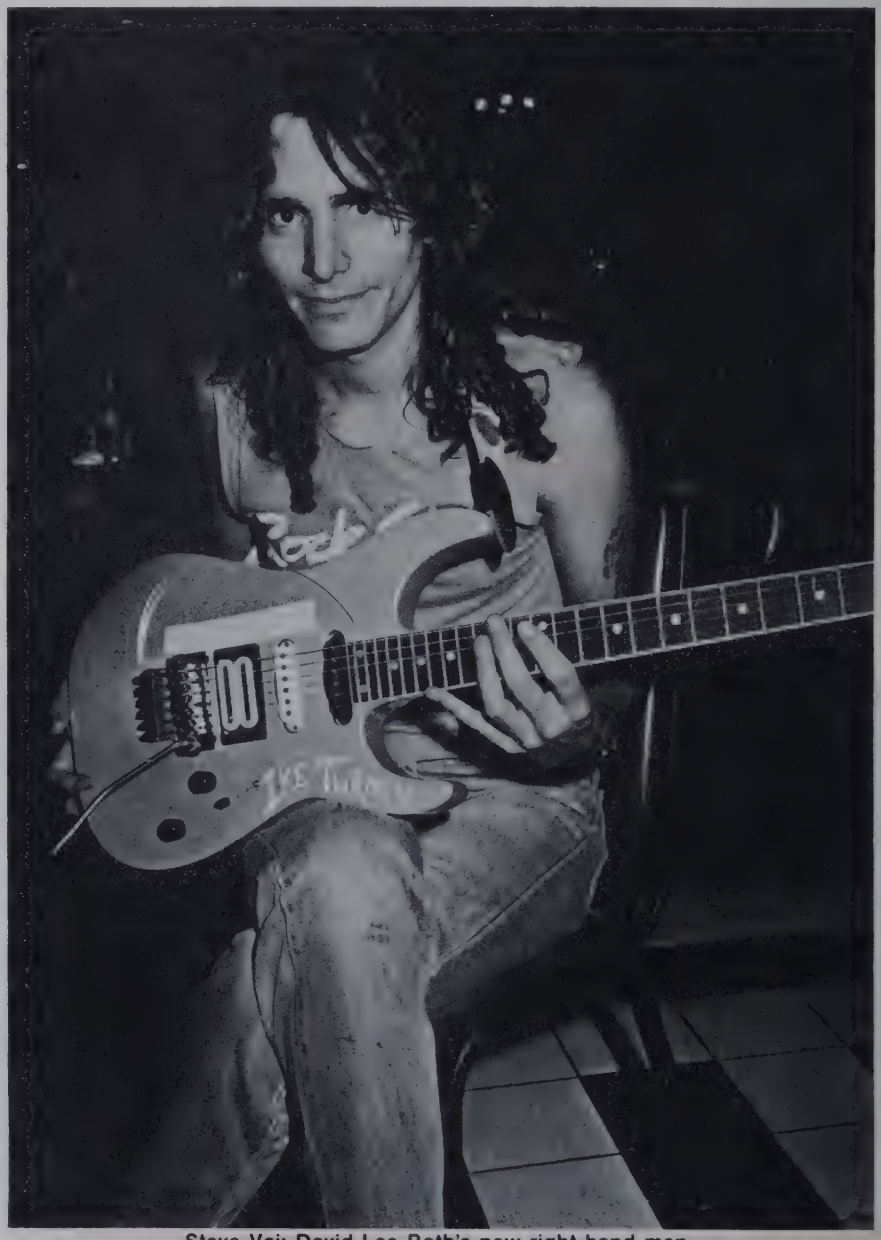
Your Friends
In Sheridan

How come there was nothing said or shown in rock magazines about Sammy Hagar until now, just because he has joined forces with Van Halen? Sure, it's a big step, but Sammy has been a rocker for well over 10 years, so I feel he has earned the right to be recognized more often than Motley Crue or W.A.S.P. He is the BEST!

Sandi Chamberlain
Yorkville, IL

You know who the best guitarist in the world is? No it isn't Eddie or Yngwie — it's Steve Vai. Dave Roth made the right choice in getting him.

Vain for Vai
Boston, MA



Steve Vai: David Lee Roth's new right-hand man.

I think **Hit Parader** is the best! It has all heavy metal, and all the heavy metal I like. Ratt, Motley Crue, and Van Halen are all total babes. No matter what happens, heavy metal will always rule. And that's the truth.

Glory Lordo
San Jose, CA

Isn't it about time your magazine stopped writing all these generic, rehashed stories about Kiss and Maiden? Also, cool it with all the stories about posers like Crue, Ratt and Dokken. You should feature more real metal like Slayer, Venom, and Motorhead. It's in bands like that you can find the true meaning of metal.

Death Thrasher From Hell
Brandon, FL

Who the hell does Ronnie James Dio think he is? Because he sells a few records, he thinks he can bad-mouth people like Twisted Sister and Ozzy Osbourne. Twisted worked hard for their success. They played the bar circuit here on Long Island for over 10 years before getting noticed. And Ozzy? He practically invented heavy metal. Besides, at least we can look at Ozzy and not throw up.

Madman Pat Sheil
Medford, NY

I think Randy Rhoads is the best. When **Hit Parader** says Eddie Van Halen, Yngwie Malmsteen and Mick Mars are the top guitarists, they are wrong. They're crap. **Hit Parader**

Robin Kaplan/Retna Ltd

Ronnie James Dio: Who does he think he is?

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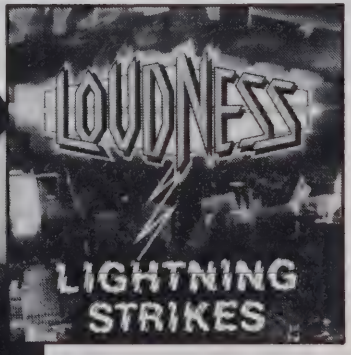

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should give credit to the best there will ever be. Randy Rhoads is the best.

Jim Baker
Newark, CA

I want to know where Blackie Lawless gets off saying, "We've just begun to touch on some of the totally insane things I've got up my sleeve." I saw W.A.S.P. in Chicago and they didn't do anything out of the ordinary. They didn't even sing *Animal (Fuck Like A Beast)*.

M.J.
Palatine, IL

Can't Blackie Lawless afford voice training? I hate to say it, but his singing stinks. W.A.S.P's music is great — better than most people think — but for my sake, Blackie, please take opera lessons or join a church choir.

A Really Wild Child
Ontario, Canada

I just bought Ozzy's new album, **The Ultimate Sin**, and I thought it was his best by far. I would also like to say that his video, *Shot In The Dark*, is very tough. I like the girl in the video. She looks very fine. I just wish he would do a concert here.

Brian Walten
Pasco, WA

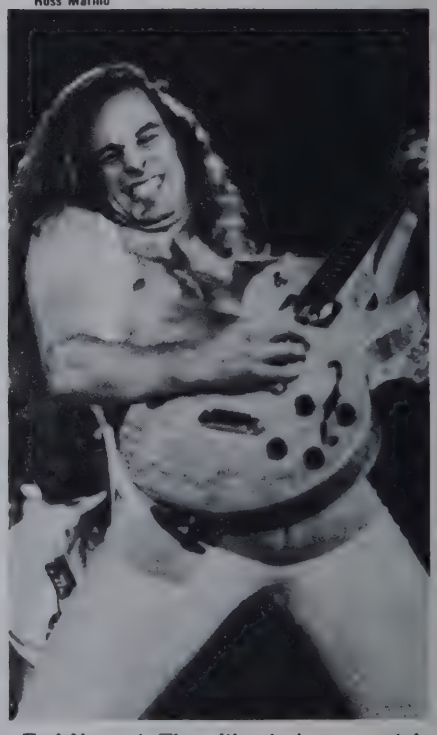
I'm truly against Christian rock. They're trying to kill us off. They do the same stuff as we do in concert. Please support heavy metal.

Fred Steed

Why don't you stop writing about flamers like David Lee Roth and start writing about people like Ted Nugent and Yngwie Malmsteen? I thought you guys were heavy-metalers. If it were up to me, I'd chain David Lee Roth to a wall and feed him a hot dog every three days. So how about it, guys? More heavy metal.

Barry K. Ellis

Ross Marino



Ted Nugent: The ultimate heavy metal guitarist?

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OZZY OS

"I'd love to meet every fan who bought *The Ultimate Sin* and thank them personally."

Metal Madman Enjoys Greatest Success With **The Ultimate Sin.**

by Andy Secher

Even Ozzy Osbourne finds it a little hard to believe that in the middle of 1986 he is at the apex of his 15-year career. His latest album, **The Ultimate Sin**, is his most successful ever, and his current world tour sells out wherever it goes. Ozzy has proven that reports only a few months ago of his commercial death were greatly exaggerated. Here now is the man himself to explain why his career has once again taken off into the stratosphere.

Hit Parader: Why do you think people have reacted so positively to **The Ultimate Sin**?
Ozzy Osbourne: Actually, it beats the living fuck out of me (laughs). If I had to guess, I'd say it's because there's nothing else out there for them to buy. Actually, I hope it's because the music is really good. I think it's the best album I've ever done, and it's very nice to know that, so far, people have been agreeing with me.

BOURNE

HP: The sound quality instantly catches your attention when you listen to the album. It sounds much more volatile than **Bark At The Moon**.
OO: There were a lot of problems with **Bark At The Moon**. We thought we had the greatest album of all time, then when we started to mix it, we realized a lot of it sounded like shit. This time, we worked with a guy named Ron Nevison who really made the album sound great. He was a pain in the ass to work with at times, but he got some amazing results out of us.

HP: It must have been difficult for you to work with a producer after you basically produced the last few albums yourself.
OO: It wasn't easy for me, but it wasn't easy for Nevison either. He mentioned on more than a few occasions that he's had easier people to work with than me. But at the end of the project, we both had a lot of respect for each other.

HP: A few months ago, there was speculation that you were about to shelve your solo career and go back to Black Sabbath. I bet you're glad you didn't do that now.
OO: I certainly am. At the time, it seemed like something that could have been interesting, at least temporarily. We had gotten Sabbath together for Live Aid last July, and things seemed to be going quite nicely. We had a lot of fun, and I might have tried it a bit longer. But two things came up that convinced me I couldn't work with Sabbath again. One was a personal issue with their management. That's a long story involving my wife and her father. He happens to manage Sabbath. But this isn't the place to discuss that. The other reason is much simpler. I just didn't feel like having to vote on any decisions that were made. I've gotten used to being the man in charge. Becoming just the singer in a band again would be very hard.

HP: So there were no hard feelings among the Sabbath members following Live Aid?
OO: I don't really know. I left town the next morning and I haven't really been in touch with them since. I hope there are no hard feelings between us. It was good seeing them again.

HP: How do you feel about Tony Iommi touring with a new Black Sabbath?
OO: This might ruin the good feelings I was talking about, but I think what he's doing is a crime. How does he have the nerve to put together a bunch of musicians and call them Black Sabbath? That's like me calling my band the Beatles. What right does he have? I guess he feels that he owns the name and he can do what he wants, but I think it's a fucking ripoff of everything Sabbath once stood for. I'm very proud of most of the music I made with Sabbath, but this really tarnishes a lot of what we did in the past. It's horrible.

HP: Let's go on to a happier subject. How are things working out with your new band?
OO: It couldn't be better. They're young and incredibly talented. They make me feel like a kid again. The band I was working with before was getting a little long-in-the-tooth. They were all very nice guys and I enjoyed playing with them, but I felt I needed a bit of a kick in the ass, and Jake, Phil and Randy have given it to me. They were great in the studio, and they attack the stage like nothing I've seen. They've got a real rock-and-roll attitude.

"I don't hate myself for drinking anymore."

HP: How do you feel now that you're back on the road? How is your health?
OO: Actually, I feel much better when I'm on tour. I don't have as much time to sit around and let temptation get to me. When we're out there, we're busy most of the time. Either I'm traveling, or playing, or taking care of some sort of business. As far as my health goes, I feel fine. I'm drinking a bit again, but that's the way life goes. I've learned to control it a bit. But more importantly, I've learned to accept myself for what I am. I don't hate myself for drinking anymore.

HP: How does it feel to have the most successful album of your career?
OO: It really is fucking unbelievable. When I think back to the number of problems we had getting this record finished, to see it do so well is just wonderful. I'd love to go out and meet every fan who bought it and thank them personally. I don't know if that's possible, so let me take this opportunity to say, "God bless you," to everyone out there. It really does mean everything to me.□

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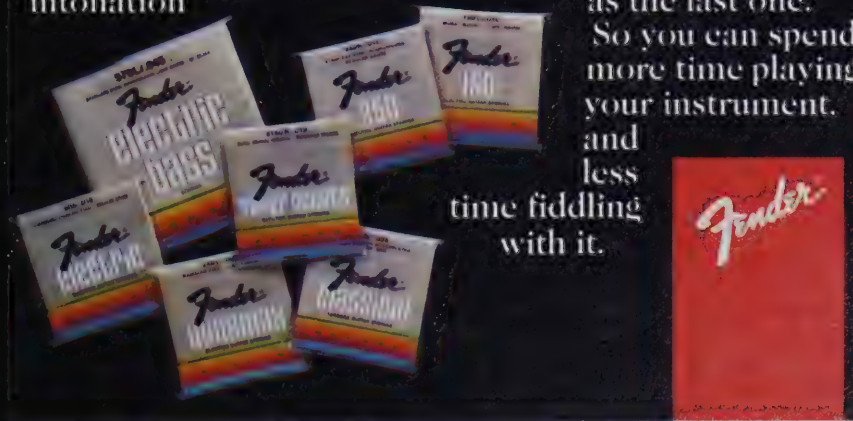

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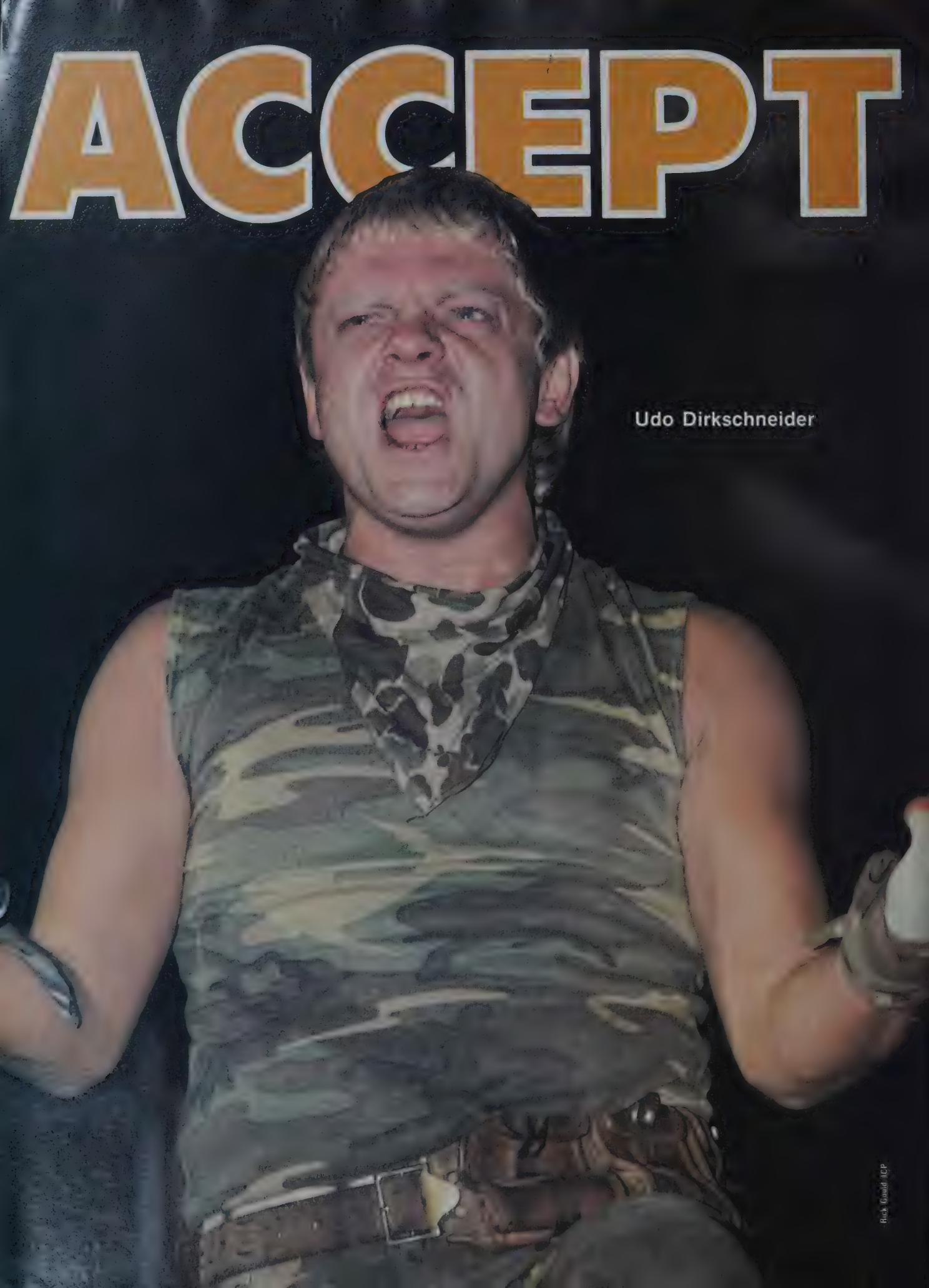

Udo Dirkschneider

Rick Gould JCP

Trouble Shooters

by Rob Andrews

German Rockers Go For Broke With *Russian Roulette.*

"We look good on stage, and our records sound very good. What else is there?"

One of the most entertaining aspects of rock and roll is trying to predict which bands will emerge as the future superstars of the industry. No matter if you're a fan of dance music or heavy metal, it's fun to feel you've discovered a band near the beginning of their career and followed their path to the top. One band that remains a favorite choice of metal fans to become the proverbial "next big thing" is Accept, the German hard rockers who have been sitting on the precipice of international stardom for the last five years.

After such an extended period of being labeled "potential superstars," however, will Accept ever cast aside the contender's cloak and assume their position atop the metal heap? That question has been haunting guitarists Wolf Hoffmann and Jorg Fischer, vocalist Udo Dirkschneider, bassist Peter Baltes and drummer Stefan Kaufmann with an unyielding passion. Despite the critical acclaim received by their recent effort, **Metal Heart** and their latest LP **Russian Roulette,** Accept has yet to establish themselves as anything more than a marginal commercial entity, a fact that leaves Hoffmann, for one, a bit perplexed.

"I'm not sure what we have to do to become more successful," he said during a recent visit to America. "We don't want to change the style that has made Accept popular in the first place. We're not trying to become the biggest band in the world in the next week or two. We want to build our following slowly by touring and releasing good albums. We are still confident that we can do that."

Despite Hoffmann's claim that Accept has no intention of altering their musical style in order to increase their following, some metal pundits have criticized the band for pandering to American radio tastes on their most recent releases. Unlike the band's earliest albums, such as **Breaker** and **Restless And Wild,** which were raw outpourings of metal power, Accept has noticeably polished their hard-rock attack since procuring an American record deal in 1983. By doing so, they have lost some of their initial support while gaining a new legion of fans.

"Of course, we hope to appeal to the longtime Accept fans as well as make new friends with each album," Hoffman explained. "It is true that Accept has changed a little over the years, but that change has only been for the better. We still play the same way we always have, but we have learned to take some of the rougher edges off the music. It still hits with the same power it's always had, but more people can relate to it now. That growth is something we're very proud of."

It has been postulated that one of the principle reasons for Accept's conversion to a more accessible metal direction is the incredible success of their countrymen, the Scorpions. But unlike the Scorps, Accept has so far failed to record a song accessible enough for American radio to pick up on. That, Hoffmann promises, is something the band hopes to change on their latest album.

"Since we are spending a great deal of time in America each year, we would very much like to record a song that would be a big success on radio and MTV," he said. "Thinking that way was a big change for us because coming from Europe, we never really understood how important a song like that is in America. In Europe, there are fans of heavy metal, and they all wear black leather and drive motorcycles. In America, it's not like that at all. Many different types of people like all different types of music. Somebody who listens to Madonna can also listen to Deep Purple. That is because of radio and MTV. To become very successful in America, we have to appeal to that audience."

It's understandable that Accept's attention is focused so intently on the MTV/radio market considering the failure of **Metal Heart** to reach that audience despite the band's concerted efforts. Particularly with video, Accept is determined to break their image as a faceless group and finally establish themselves as true heavyweight metal merchants.

"I've been told that the band needs a stronger image," bassist Peter Baltes said with a heavy accent. "I don't understand exactly what that is. I think we look good onstage, and our records sound very good. What else is there?"

"This band has a lot of character," a spokesman for their record label said. "There has been some resistance from MTV and other media outlets to get behind them, but that will all change in the near future. We're determined to make Accept one of the biggest bands around. To my eyes and ears, they have it all. All we've got to do is make them recognizable both musically and personally. But they're a good-looking band, and the music really rocks. If we can't make them happen, there's something very wrong."

With such confident record company executives behind them, Accept agree that 1986 will be the year they finally reach the lofty plateau long predicted for them. Of course, they're not scared of the prospect of having to work their asses off for everything they get.

"We're prepared to do whatever it takes to become as successful as we want to be," Hoffmann explained. "We will tour, tour, tour and do anything else that will help us. We know that many people expect great things from us, and that's good because we expect just as much, if not more, from ourselves. We like the challenge of becoming successful. We're ready to take on that challenge and emerge victorious."□

heavy metal HAPPENINGS

by Andy Secher

What's in store for Twisted Sister now that they've fallen on some hard times? According to vocalist Dee Snider, the band is certainly a little disappointed over the failure of their **Come Out And Play** album and subsequent tour to generate much public interest, but Dangerous Dee promises the Twisted Ones will be back in the near future. "We've gone through a hell of a lot during our career," he said. "And most of the time we were worried about survival, not platinum albums. I guarantee you we'll live through this and end up better than ever."

****

Work on Ratt's third LP has been slowed by a number of squabbles that have reportedly broken out within the band. While none of the problems seems very serious, the band's inability — or unwillingness — to get together as scheduled to complete certain aspects of the LP's recording, have put them two months behind schedule. "We were hoping to have the album out by summer," a spokesman for the band's record label said. "Now it looks like it won't be ready until fall."

****

Judas Priest, who've been catching a bit of flak from longtime fans over their generous use of guitar synthesizers on their latest offering, **Turbo,** defend their actions by stating a band must stay attuned to the times. "We felt we had to take advantage of the technology given us," guitarist K.K. Downing stated. "**Turbo** is a step ahead for Priest in much the way **British Steel** was, a number of years ago. When you hear the album, you still know who it is, but there have been a number of changes — all for the better, we believe."

****

Kiss has returned to the studio to begin work on their next LP due out in October. Following the lukewarm response to the band's last effort, **Asylum,** guitarist/vocalist Paul Stanley promises the band's upcoming vinyl opus will have one thing its predecessor lacked — a hit single. "It seems that in today's world you need a hit," he said. "We thought we had one last time, but ironically the song we thought was the hit, *Who Wants To Be Lonely,* never even came out as a single."

****

The war of words continues to heat up between David Lee Roth and Edward Van Halen (see this month's cover story). It seems that Roth was recently overheard making some

Ross Halfin/Photofeatures

Twisted Sister's Dee Snider: "We've gone through hell a lot of times."

Letter Of The Month

Dear Andy,

Is it just my ears or is heavy metal becoming more predictable than ever? Whenever I listen to a new album, whether it's by established people like Ozzy or new bands like Metallica, it seems like I've heard eveything many times before. I love metal, but this is getting a little silly, as far as I'm concerned. When I have to shell out $10, or near to it, for every album I buy, I think I'm entitled to hear some new ideas, don't you?

Roberta Marcus
Springfield, IL

Dear Roberta,

I'm sorry, but I think you'd better have your ears checked. I'm not saying there aren't many repetitive and unimaginative bands in heavy metal and every other form of popular music, for that matter. But there is probably more quality metal product around at the moment than there has been in many years. It's ironic that you cite Ozzy and Metallica as artists who are showing a lack of creative vision for, to my ears, they've both presented some of the most exciting music the genre has seen this year. Perhaps you need to check out more of the indie metal bands, the ones not being held back by the reins of major-label pressures. Maybe they'll revitalize your faith in metal.

rather unkind remarks about Edward's wife, actress Valerie Bertinelli, in an L.A. restaurant. Upon hearing of the incident, Edward was reportedly furious and declared, "Now he's got to start picking on my wife. I hate to think what's next."

****

Deep Purple's Roger Glover recently told *Happenings* that the pressure is definitely on the band this time around. "We all know that there was a big curiosity factor involved with the last album **(Perfect Strangers).** This time, people want to hear quality music and nothing else. We're very thankful the last album did as well as it did, but we know we're going to have to make this one even better."

****

Speaking of Diamond Dave Roth, his $25 million lawsuit against Columbia Pictures is getting messier by the minute. As you may know, the suit resulted when the company backed out of making Roth's movie, **Crazy From The Heat**, after promising to finance it with $10 million. Now a countersuit may be lodged against Roth by the movie firm for what they view is DLR's reckless spending of their cash. True to his mercurial nature, Dave seems rather unperturbed by the legal hassles, preferring to concentrate on making plans for his first solo tour. "I'll

Deep Purple: They know the pressure is on.

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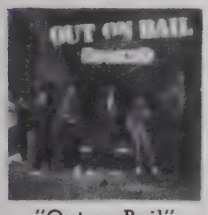

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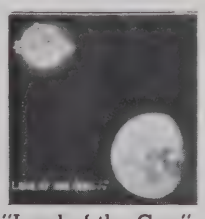

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just stick to doing what I do best," Roth said. "I guess these days that's making music."

****

Did Def Leppard actually consider dumping drummer Rick Allen before his auto accident last year? While such a report seems rather absurd, stories to that effect have been cropping up in the European press, though no source for the info was given. When asked about the rumor, the Lep's management would only laugh, stating there was absolutely no truth to the story.

****

Ozzy Osbourne admits he's having "the time of my life" on his current U.S. tour, especially since his most recent LP, **The Ultimate Sin,** is the most successful of his long and often glorious career. It's hard to believe that only six months ago it seemed certain that Ozzy would forsake his solo career to rejoin Black Sabbath on a permanent basis. "I'm pretty happy about that too," he said with a laugh.

****

Recently, Motley Crue's Nikki Sixx was seen traversing the streets and boulevards of L.A. with one of the band's managers as he transported armfuls of gold and platinum records to his palatial new home. It seems that Nikki let the moving men haul most of his prized possessions, but when it came to his platinum and gold awards (and his **Hit Parader** award for Band Of The Year, we're sure) he felt no one could be trusted moving them.

****

HEAVY METAL RUMOR OF THE MONTH:

Not only is the oft-discussed Led Zeppelin reunion still a major topic of speculation, it seems that people representing Robert Plant have gone so far as to ask the Texas-based blues band, the Fabulous Thunderbirds, if they would like to open a number of stadium shows for Zeppelin at the tail end of summer. I guess we'll just have to wait and see.

It seems the Scorpions are having some problems concerning guitarist Rudolf Schenker's attentiveness to the band's upcoming album. The always-industrious Rudolf has been working on the new Scorps disc while also working with his brother Michael on his first LP in two years. Those close to the scene say some members of the Scorpions are annoyed that Rudolf has let his attentions be divided.

****

As an offshoot of Led Zeppelin's rumored reformation, their former Swan Song labelmates, Bad Company, may also be getting back together. "I got a call from Paul (Rodgers) a few weeks ago to discuss the matter," drummer Simon Kirke stated. "It certainly looks like it's going to happen. I'm not sure what to expect. After all, we haven't been together in three years. But it could be fun."

****

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Bad Company: Getting back together?

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SCORPIONS

Rudolf Schenker: "We would rather be known as the band who wrote that good song than the group with the cute drummer."

Kevin Mazur

On Top Of The World

Teutonic Terrors Strive To Become Biggest Band In Rock With *Passion Ruler*.

by H.R. Fraser

1986 is shaping up to be a pretty good year for the Scorpions. With their long-anticipated new LP, **Passion Ruler**, finally complete and a world tour about to kick off in Europe, these Teutonic Terrors have kicked the lethargy that marked their career in '85 and returned to the high-energy style that made them one of the most successful bands in the world. For vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, bassist Francis Buchholz and drummer Herman Rarebell, the challenge of hitting the road and topping the success of their infamous 1984 road sojourn supporting **Love At First Sting** is both exciting and a little intimidating.

"We always look forward to touring," Meine explained. "We've been fairly inactive in recent months, and after you sit around your house a few weeks, you can grow fat and lazy very easily. Our bodies and minds have become used to traveling, which is something the average person probably isn't used to. So when we get home and relax, it's truly a different world for us.

"It's always difficult to think a long time in the future and accept the fact that you're going to be away from home for a year or more," he added. "If you did that you probably would never step out your front door. But we've learned that if we take each segment of the tour separately, things go quite smoothly. We've been touring for well over a decade, so we know when to push ourselves and when to take it a little easier."

Over their decade-long recording career, the Scorpions have rarely taken it easy. In fact, few bands in metal history have evolved so distinctly over the years. Emerging from Hannover, Germany, in the mid-'70s with a sound that was a bastardized synthesis of Deep Purple-ish guitar runs and Zeppelinesque song structures, the Scorps were first dismissed as a derivative band with little, if anything, to offer the rock masses. By the time the band hit their stride with the classic LPs, **Animal Magnetism** and **Blackout**, however, it became apparent that this was no ordinary hard-rock band. In fact, with the release of their last studio album, **Love At First Sting**, many considered the Scorps the finest metal unit in the world.

"We've always taken a great deal of pride in our songs," Rudolf Schenker, the band's principle songwriter, stated. "I think many bands today believe that if they have a very strong image, their music isn't that important. With the Scorpions, our priorities have always been the exact opposite of that. We would rather be known as the band who wrote that good song than the group with the cute drummer. Anyway, Herman isn't that cute."

"There has been a great

deal of growth in the band over the years," Meine added. "Each album has shown some progression for us in both an instrumental and lyrical sense. We like getting our songs on the radio in America, and doing that has been very important to our career. Our new album has more material than ever that can be played, and that should make everyone very happy."

One may wonder, however, if directing their energies to the commercial gold mine of radio playlists hasn't sacrificed much of the Scorps' metallic credibility. In contrast to Ozzy Osbourne, who proved on **The Ultimate Sin** that it is still possible to be successful *and* produce music of uncompromising power, the Scorps may be running the risk of alienating some of their long time supporters in an attempt to increase their ever-diversified following. Schenker, for one, isn't worried.

"Yes, we do have ballads on our albums, but for every one of those, we have five hard rockers," he said. "I don't think you'll ever see the Scorpions giving up their hard-rock side. We are a band that loves to turn the amps up all the way and play big guitar chords. That is the foundation this band was built on. But we've always had a softer side too. I don't think the fact that we did a song like *Still Loving You* on the last album means we're softening. We still had *Rock You Like A Hurricane* to balance that out, and on the new album, that pattern is very similar. In fact, there may be more hard rock on this album than on any recent Scorpions album."

It is certainly difficult to argue with success, and over the last five years, no band has enjoyed more success than the Scorps. Sure, bands like Van Halen, Def Leppard, Motley Crue and even Quiet Riot have released albums that sold more than any particular Scorpions LP, but album after album and tour after tour the Scorps have delivered quality product that catapulted them to the apex of rock's commercial ladder. Despite their wealth and fame, however, the group members retain a small-town sensibility that keeps them headed in the right direction.

"We're still based in Hannover and we probably always will be," Schenker said. "It's nice for us to come back to a familiar place when we're not on tour. We also might be a little scared if we ever were to be based in a place like London or New York. In Hannover, there are fewer distractions and fewer chances to be drawn away from the jobs we are supposed to do. Herman, for instance, splits his time between Europe and Los Angeles, but he's a party animal. For me, I want to be at home with my family where I can work on my music."

"The Scorpions will always keep their priorities," Meine added. "We are not the kind of band to let small distractions get in our way. We certainly have our wild moments as anyone who's ever spent any time with us can tell you. But having fun is secondary to us. All that really matters is making the best music we can. We've worked very hard to get where we are today, and we plan on using every talent we have to stay here."□

Terry Sasvold/Pix Int'l.

Klaus Meine: "We are not the kind of group that lets small distractions get in our way."

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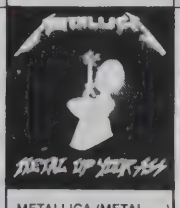

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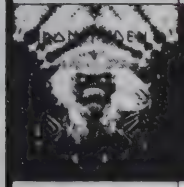
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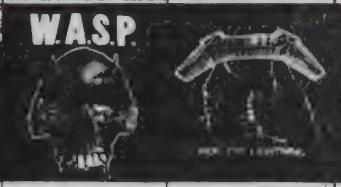

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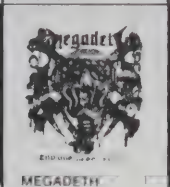

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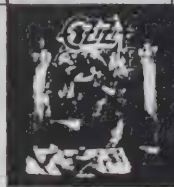

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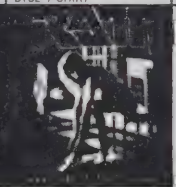
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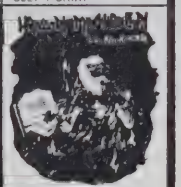
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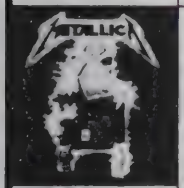

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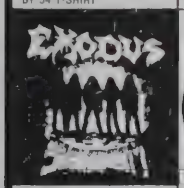

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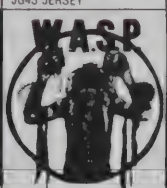

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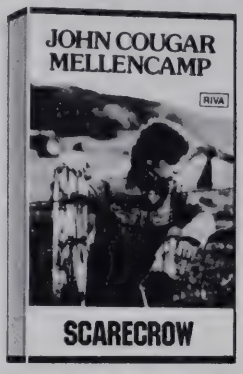
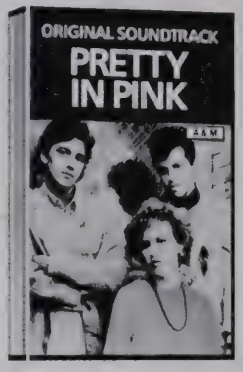
337519. Top 10 album and hits *What About Love* and *Never;* plus many more.



338400. Top ten album! Featuring singles *Lonely Ol' Night* and *Small Town.*

342147. 14 hits! *Careless Whisper* (Wham!); *Everytime You Go Away* (Paul Young); etc.



343202.* Hit *If You Leave* (Orchestral Manoevres in the Dark); many more.

343210.* Top 10 Album! Includes #1 hit *Rock Me Amadeus; Munich Girls;* etc.

342782 JACKSON BROWNE (ASYLUM) *Lives In The Balance*
343806* AEROSMITH (COLUMBIA) *CLASSICS LIVE*
343814 BONNIE TYLER (COLUMBIA) *SECRET DREAMS AND FORBIDDEN FIRE*
344226* JIMMY BARNES (GEFFEN)
339895* *THE ALARM* (I.R.S.) *STRENGTH*
343954 PAUL WINTER (LIVING MUSIC) *CANYON*
338863* SQUEEZE (A&M) *COSI FAN TUTTI FRUTTI*
333294 *THE FIRM* (ATLANTIC)
340497 ELTON JOHN (GEFFEN) *ICE ON FIRE*
336917* A-HA (WARNER BROS.) *HUNTING HIGH AND LOW*
324616 CYNDI LAUPER (PORTRAIT) *SHE'S SO UNUSUAL*
339481 RICKY SKAGGS (EPIC) *LIVE IN LONDON*
324582 VAN HALEN (WARNER BROS.) *1984*
324475 PRETENDERS (SIRE) *Learning To Crawl*
339424* THE BEST OF THE J. GEILS BAND (EMI/AMERICA) *FLASHBACK*
324418* MADONNA (SIRE)
337832* U2 (ISLAND RECORDS) *WAR*
322289 TIME PIECES (RSO RECORDS) *Best of Eric Clapton*
337121* ORIGINAL SOUNDTRACK (MCA) *Back To The Future*
323915 BILLY IDOL (CHRYSALIS) *REBEL YELL*

343798* CULTURE CLUB (EPIC) *FROM LUXURY TO HEARTACHE*
343889* THE FABULOUS THUNDERBIRDS (CBS ASSOCIATED) *TUFF ENUFF*
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339903 *THE CARS* (ELEKTRA) *GREATEST HITS*
336214 ROBERT PLANT (ES PARANZA RECORDS) Shaken 'n' Stirred
323261 LIONEL RICHIE (MOTOWN) Can't Slow Down
331744* JULIAN LENNON (ATLANTIC) *VALOTTE*
342139* *FINE YOUNG CANNIBALS* (I.R.S.)
323188* ORIGINAL SOUNDTRACK (SCOTTI BROS.) *EDDIE AND THE CRUISERS*
341693 Music from Bill Cosby Show Featuring—Grover Washington, Jr. (COLUMBIA) *A HOUSE FULL OF LOVE*
322412 John Cougar Mellencamp (RIVA) UH-HUH
336198* DEPECHE MODE (SIRE) Some Great Reward
339317 SAWYER BROWN (CAPITOL) *SHAKIN'*
337402* THE MANHATTAN TRANSFER • *VOCALESE*
322032 PAT BENATAR (CHRYSALIS) *LIVE FROM EARTH*
337394* COREY HART (EMI/AMERICA) *BOY IN THE BOX*
322024 HUEY LEWIS AND THE NEWS • *SPORTS* (CHRYSALIS)
335646 PAUL YOUNG (COLUMBIA) The *SECRET OF ASSOCIATION*
320499 THE POLICE (A&M) *SYNCHRONICITY*

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341339* CHARLES SEXTON (MCA) *PICTURES FOR PLEASURE*
343863* PERRI (ZEBRA) *CELEBRATE*
339200 STEVIE WONDER (TAMLA) in Square Circle
343780* CHUCK MANGIONE (COLUMBIA) *SAVE TONIGHT FOR ME*
337659* U2 · THE (ISLAND RECORDS) *UNFORGETTABLE FIRE*
336743 SPYRO GYRA (MCA) *ALTERNATING CURRENTS*
319822 DAVID BOWIE (EMI/AMERICA) *LETS DANCE*
342287 MERLE HAGGARD (EPIC) FRIEND IN CALIFORNIA
319624 ZZ TOP (WARNER BROS.) *ELIMINATOR*
336875* R.E.M. (I.R.S.) *RECONSTRUCTION OF THE FABLES*
319541 ELTON JOHN'S (MCA) GREATEST HITS
331934* *THE BEST OF BILL COSBY* (WARNER BROS.)
329681* BILLY OCEAN (JIVE/ARISTA) *SUDDENLY*
321380 Barbra Streisand's (COLUMBIA) Greatest Hits, Vol. 2
339309* ORIGINAL SOUNDTRACK (SCOTTI BROTHERS) ROCKY IV
327288 *CHICAGO 17* (FULL MOON/WARNER BROS.) • Chicago is a registered trademark
339291 JAMES TAYLOR (COLUMBIA) That's Why I'm Here
336362 OAK RIDGE BOYS (MCA) *STEP ON OUT*
325852 RUSH (MERCURY) *GRACE UNDER PRESSURE*
318931 BRYAN ADAMS (A&M) Cuts Like A Knife

343319* JANET JACKSON (A&M) *CONTROL*
342170* TED NUGENT (ATLANTIC) Little Miss Dangerous
342535* BRIAN SETZER (EMI AMERICA) *THE KNIFE FEELS LIKE JUSTICE*
343855* *FEARGAL SHARKEY* (A&M)
339986* AEROSMITH (GEFFEN) Done With Mirrors
336495* IKE AND TINA TURNER (LIBERTY) *GET BACK*
335802* BON JOVI (MERCURY) *7800° FAHRENHEIT*
316992 LIONEL RICHIE (MOTOWN)
323774 KENNY ROGERS (LIBERTY) 20 Greatest Hits
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338558 DAN SEALS (EMI/AMERICA) *WON'T BE BLUE ANYMORE*
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335935 ROSANNE CASH (COLUMBIA) Rhythm And Romance
338483* STEVIE RAY VAUGHAN & DOUBLE TROUBLE (EPIC) SOUL TO SOUL
306241 THE DOORS (ELEKTRA) *GREATEST HITS*
335562 PRINCE AND THE REVOLUTION (PAISLEY PARK) *AROUND THE WORLD IN A DAY*
326512 NIGHT RANGER (MCA) Midnight Madness
314443 NEIL DIAMOND (COLUMBIA) 12 GREATEST HITS VOL. 2
329938 TALKING HEADS (SIRE) Stop Making Sense
330183 REO SPEEDWAGON (EPIC) *Wheels Are Turnin'*
307967 PHIL COLLINS (ATLANTIC) *FACE VALUE*
338301 GEORGE STRAIT (MCA) Something Special
318089 MICHAEL JACKSON (EPIC) *THRILLER*
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329763* BANGLES (COLUMBIA) *All Over The Place*
334391* *WHITNEY* (ARISTA) *HOUSTON*
337626* CRUSH: ORCHESTRAL (A&M/VIRGIN) *MANOEUVRES IN THE DARK*
339846* THE BEST OF (COLUMBIA) ELVIS COSTELLO AND THE ATTRACTIONS

342188* THE FIRM (ATLANTIC) *MEAN BUSINESS*
341404* ELECTRIC LIGHT ORCHESTRA (CBS ASSOCIATED LABELS) *BALANCE OF POWER*
343194* ORIGINAL SOUNDTRACK (MCA) *DOWN AND OUT IN BEVERLY HILLS*
341636* MIAMI SOUND MACHINE (EPIC) *PRIMITIVE LOVE*
343749* SLY FOX (CAPITOL) *LET'S GO ALL THE WAY*
333666 GEORGE THOROGOOD AND THE DESTROYERS (EMI/AMERICA) *MAVERICK*
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287003 EAGLES 1971-1975 (ASYLUM) *GREATEST HITS*
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293597 LED ZEPPELIN (ATLANTIC) Houses Of The Holy
322438 YES (ATCO) *90125*
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317768 EAGLES *GREATEST HITS • VOLUME 2* (ASYLUM)
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338418* *AL JARREAU* (WARNER BROS.) *LIVE IN LONDON*
313445 JOHN LENNON YOKO ONO (GEFFEN) DOUBLE FANTASY
338384* HIROSHIMA (ISLAND RECORDS) *ANOTHER PLACE*
314708 JOHN COUGAR (RIVA) *AMERICAN FOOL*
317917 PHIL COLLINS (ATLANTIC) HELLO, I MUST BE GOING
306449 REO SPEEDWAGON (EPIC) *HI INFIDELITY*
317974 SQUEEZE *SINGLES 45's AND UNDER* (A&M)
328302* TINA TURNER (CAPITOL) *PRIVATE DANCER*
331264 BRYAN ADAMS (A&M) *RECKLESS*
331645 MADONNA (SIRE) LIKE A VIRGIN
337907 LOVERBOY (COLUMBIA) *LOVIN' EVERY MINUTE OF IT*
340406* RUSH (MERCURY) *POWER WINDOWS*

SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE-LENGTH TAPES, AND COUNT AS TWO SELECTIONS—WRITE EACH NUMBER IN A SEPARATE BOX

343285* / 393280 (A&M) JOE JACKSON *It's A Big World*
338640* / 398644 (MCA) TRIUMPH *STAGES*
326140* DIRE STRAITS · Live / 396143 (WARNER BROS.) *ALCHEMY*
314997 (TAMLA) / 394999 STEVIE WONDER *HIS GREATEST HITS* Original Musiquarium I
311449 / 391441 (ARISTA) GRATEFUL DEAD *DEAD SET*
305359* Bruce Springsteen / 395350 (COLUMBIA) THE RIVER
336396* / 396390 (COLUMBIA) BILLY JOEL GREATEST HITS VOLUME I & VOLUME 2

341271 / 391276 (MCA) TOM PETTY & THE HEARTBREAKERS *PACK UP THE PLANTATION/LIVE!*
331579* / 391573 (COMPLEX/ RECORDS) ERIC CLAPTON, JEFF BECK & JIMMY PAGE—WHITE BOYS BLUES
320705 / 390708 (CAPITOL) BOB SEGER & THE SILVER BULLET BAND *LIVE BULLET*
308049 / 398040 (FANTASY) CREEDENCE CLEARWATER REVIVAL · *20 GREATEST HITS* Featuring John Fogerty
289959 / 399956 (MCA) *STEELY DAN GREATEST HITS*
270827 * / 390823 (MERCURY) *BEST OF* ROD STEWART VOL. 2
337154* / 397158 (MERCURY) SCORPIONS World Wide Live

342782 JACKSON BROWNE (ASYLUM) *Lives In The Balance*
343806* AEROSMITH (COLUMBIA) *CLASSICS LIVE*
343814 BONNIE TYLER (COLUMBIA) *SECRET DREAMS AND FORBIDDEN FIRE*
344226* JIMMY BARNES (GEFFEN)
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325852 RUSH (MERCURY) *GRACE UNDER PRESSURE*
318931 BRYAN ADAMS (A&M) Cuts Like A Knife
337188* ARETHA FRANKLIN (ARISTA) *WHO'S ZOOMIN' WHO?*
318352 JOURNEY (COLUMBIA) *FRONTIERS*
318154 DURAN DURAN (CAPITOL) *RIO*
330902* WHAM (COLUMBIA) *MAKE IT BIG*
335638 THE MANILOW COLLECTION (ARISTA) BARRY MANILOW 20 CLASSIC HITS
338525* THOMPSON TWINS (ARISTA) *HERE'S TO FUTURE DAYS*
340414 ZZ TOP (WARNER BROS.) *AFTERBURNER*

343319* JANET JACKSON (A&M) *CONTROL*
342170* TED NUGENT (ATLANTIC) Little Miss Dangerous
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COLUMBIA RECORD & TAPE CLUB NOW INVITES YOU TO TAKE

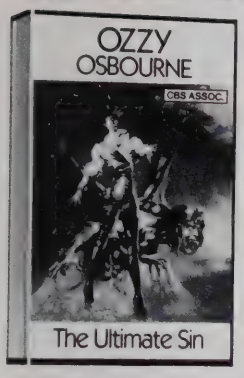
11 ALBUMS—1¢

plus shipping and handling

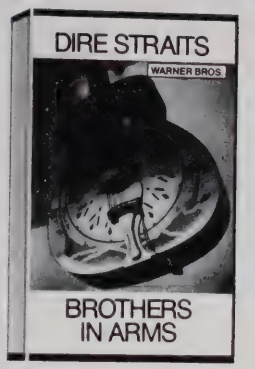
PLUS A CHANCE TO GET 2 MORE FREE

if you join the Club now and agree to buy 8 more selections (at regular Club prices) in the coming 3 years

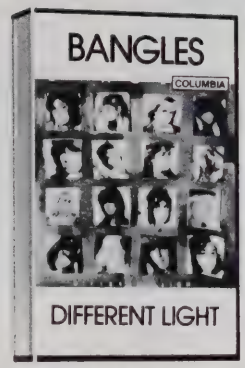
CLUB NOW!



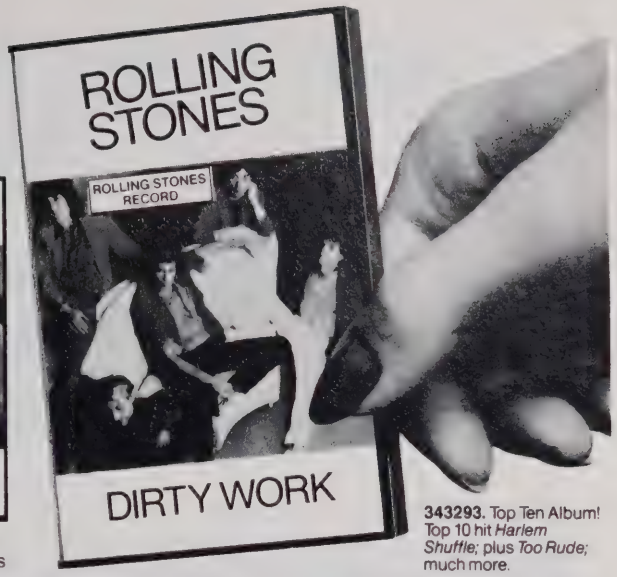
335844* Ozzy does *Lightning Strikes; Killer of Giants; Shot in the Dark;* others.



336222* #1 Album! Featuring #1 smash *Money For Nothing* and *Walk of Life;* much more.



342105* Includes Top Ten smash *Manic Monday;* plus much more.



343293. Top Ten Album! Top 10 hit *Harlem Shuffle;* plus *Too Rude;* much more.

HEAVY METAL HEAVYWEIGHTS

344366* METALLICA *Master Of Puppets*
343772* ACCEPT *Russian Roulette*
342790* BLACK SABBATH Featuring TONY IOMMI *SEVENTH STAR*
341222* Y&T *Down For The Count*
339606* KISS *ASYLUM*
336719* MOTLEY CRUE *Theatre Of Pain*
336511* RATT *INVASION OF YOUR PRIVACY*
331694* DEEP PURPLE *Perfect Strangers*
328965* DIO *The Last In Line*
318550 DEF LEPPARD *PYROMANIA*
324632* JUDAS PRIEST *DEFENDERS OF THE FAITH*
323675 OZZY OSBOURNE *Bark At The Moon*
312389 AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU

342303* JUDAS PRIEST *TURBO*
341230* TWISTED SISTER *Come Out And Play*
340661 DOKKEN *Under Lock And Key*
340455* W.A.S.P. *The Last Command*
336693* AC/DC *Fly On The Wall*
323345 BLACK SABBATH *BORN AGAIN*
335893* Y & T *OPEN FIRE*
330928* DOKKEN *TOOTH AND NAIL*
328369* TWISTED SISTER *STAY HUNGRY*
325845 SCORPIONS *Love At First Sting*
325738* RATT *OUT OF THE CELLAR*
323444 MOTLEY CRUE *SHOUT AT THE DEVIL*
320630 *QUIET RIOT METAL HEALTH*

341818* *THE DREAM ACADEMY*
340893* MIKE + THE MECHANICS
343418* JERMAINE JACKSON *PRECIOUS MOMENTS*
334052 TOM PETTY & THE HEARTBREAKERS *SOUTHERN ACCENTS*
312330 BEST OF TED NUGENT *GREAT GONZOS*
329508* SURVIVOR *VITAL SIGNS*
337436* DAVE GRUSIN & LEE RITENOUR *HARLEQUIN*
311761 QUEEN *GREATEST HITS*
342253 JOHN SCHNEIDER *A Memory Like You*
328435 MUSIC FROM THE MOVIE *PURPLE RAIN* PRINCE AND THE REVOLUTION
336867* *READY FOR THE WORLD*
340034 PAT BENATAR *Seven The Hard Way*
340059* THE CLASH *CUT THE CRAP*
336446* HOOTERS *NERVOUS NIGHT*

342121* THE OUTFIELD *PLAY DEEP*
342220* PETER FRAMPTON *PREMONITION*
340398* SIMPLE MINDS *Once Upon A Time*
340648* PHANTOM ROCKER AND SLICK
317149 *DAN FOGELBERG GREATEST HITS*
338061 RAY STEVENS *I Have Returned*
321307 AIR SUPPLY *GREATEST HITS*
333286 PHIL COLLINS *No Jacket Required*
340356* Pete Townshend *WHITE CITY*
340323* SADE *PROMISE*

341305* ROBERT PALMER *RIPTIDE*
340760 STEVIE NICKS *ROCK A LITTLE*
341313* 10 FROM 6 BAD COMPANY'S *GREATEST HITS*
340281* INXS *Listen Like Thieves*
333260* DAVID LEE ROTH *Crazy From The Heat*
331967 FOREIGNER *Agent Provocateur*
340158 HANK WILLIAMS, JR. *GREATEST HITS Vol. 2*
338305 NIGHT RANGER *7 WISHES*
336669 STING *DREAM OF THE BLUE TURTLES*
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KROKUS' Marc Storace

by Charley Crespo

Marc Storace of Krokus slipped into New York to visit some friends out on Long Island. We couldn't let him leave before he rated some records for us. We presented him with a pile of recently released 45s and asked him to give us his critique.

White City Fighting, Pete Townshend

I've heard better stuff from Pete, and I'm one of his big fans. It picks up toward the end, but I don't think it's gonna be one of my alltime Pete Townshend favorites because of the composition. You've done better, Pete.

Lying, Peter Frampton

That's Frampton right from the start. I like this song. I like the pacing — it's relaxed — and the vocals are sung out. That's Frampton to the limit. Welcome back. I like his voice. I'm a big Stevie Winwood fan, and I always thought Frampton sounded like him and Gary Brooker of Procol Harum too. I have that same thing in my voice too. He's come a long way since the Herd. That's when I first met him. I met him in Malta. He was there on holiday. I'll bet he doesn't remember.

Needles & Pins, Tom Petty & the Heartbreakers with Stevie Nicks

I remember this song. I used to sing this in the '60s with my band, Cinnamon 80s. I don't know. I like Tom Petty, but I don't think this is worth listening to over and over again. It lacks energy.

I Can't Wait, Stevie Nicks

I like this. Good production. It has an uplifting feel. Good energy coming from the bass. See how big it sounds? It's a good dance song. She's not going anywhere near her limit. She could have put more in the melody. It's Stevie Nicks with a little help from her friends. The production is amazing. It's got a fat bottom (Ed. Note: the song, not Stevie) and the latest gadgetry. It's a good one for dancing.

Take Me Home, Phil Collins

I'm an old Phil Collins fan from the early days of Genesis, so I will try to be unbiased in an age where the guy is saturating the market to the point where people are nauseated by him. High-tech. It's basically the same formula. To me, it's the continuing story of **Face Value**, but I still get off on this guy. I like his voice and his arrangements. There's a good build-up, an atmospheric background, heavy rhythm. It's the end I love. It leads to nowhere, and *Nowhere* will be his next hit single, which will sound like the last. That's a superficial criticism. I feel his feelings.

All I Need Is A Miracle, Mike & the Mechanics

It's a good song. Hall & Oates could have done this and had a big hit probably. I like it. Generally, it's a good song. It's good to see solo work from Genesis members.

These Dreams, Heart

Great song. Great band. This is the best work they've done. I love them. This song creeps up on you. It comes in through your heart and knocks you on the head. Nancy (Wilson) is singing the first part. What a sexy voice. Great teamwork, girls.

All American Boy, Y&T

It's a good commercial song. It's a change from the usual headbanging coming from most metal bands. It's got something we can hold onto. □

Eddie Malluk

Marc Storace: "What a sexy voice."

DAVID LEE ROTH VS. VAN HALEN

Mark Weiss/MWA

Van Halen (left to right): Michael Anthony, Alex Van Halen, Edward Van Halen, Sammy Hagar.

The War Heats Up

Words Of Anger Spark Continued

by Rob Andrews

There's a feud brewing in rock and roll these days which may make the historic dealings between the Hatfields and McCoys seem like child's play before it's over. The war of words between Daivd Lee Roth and his former bandmates in Van Halen has been getting nastier and nastier since the day in September '85 when Van Halen officially announced a parting of ways with DLR, and his replacement by Sammy Hagar. At first, things seemed amicable — almost friendly — between the divorced parties. But that was soon to change.

"I don't think it's right to air dirty laundry in public," Roth stated shortly after leaving the band. "What happened was pretty simple. I wanted to do things a certain way and they wanted to do them another. There really aren't any hard feelings. After all, this is only rock and roll. What's to get mad about?"

Roth's initial attitude was mirrored by Alex Van Halen who said, "There really weren't any bad feelings between any of us. Dave simply wanted to go off and become a celluloid hero while the rest of us were more concerned with making an album. We don't hold anything against him. In fact, we're quite glad things have worked out the way they have. This is the real Van Halen we have now. The only problem for us is getting used to having a talent like Sammy. It's like driving a Porsche after you've become used to a Volkswagen."

While Alex's tongue-in-cheek comments initially failed to ruffle Roth's rock-and-roll feathers, he began to lose his cool as more and more statements began appearing in the press. Since Van Halen was attracting the lion's share of press attention due to the release of their first post-Roth LP, **5150,** Dave felt it necessary to begin counteracting many of the harsher statements that appeared in print.

"It really bothers me when I start reading how they say I left to make movies," Roth said. "It seems to me they're forgetting I was the one who wanted to make another studio album a long time ago and then head out on tour for eight or nine months. They're not interested in that anymore. They can blame me all they want, but the fact is they've grown fat and lazy. They want to waste a year or so making an album, then tour the biggest stadiums they can find for a month. I don't think they're in it for music anymore. I think Edward's only interest is getting enough cash to buy more Lamborghinis, Rolexs and wedding rings."

Of course, Van Halen didn't take Roth's incendiary words lying down. Edward Van Halen, in particular, took special pleasure in telling how his work with Hagar gave him incredible flexibility when compared to the rather narrow scope provided by Roth's raspy vocal growl.

"Working with Sammy is a dream for me," the guitarist said. "He can sing a lot of different styles, which is something we never had before. Roth only liked things he could scream over. With Sammy, there are a lot of other directions we can

Jeffrey Mayer

David Lee Roth

Friction Between Feuding Factions.

Neil Zlozower

Edward Van Halen

take the music. And the other thing is that Sammy is open to listening to *anything* we come up with. Roth was only interested in a certain type of music, and if a song I had done didn't meet his image of what we should sound like, he'd complain about it. That's why we didn't record *Jump* until three years after I wrote it. He didn't think it was a Van Halen song."

The matter of Van Halen's creativity has always been a tender one for Roth. He recently expressed dismay over the public's perception that Edward Van Halen was the brains behind VH's rock-and-roll empire. Dave was quick to stress that he played as important a part as any in the band's climb to the top of the rock ladder.

"People look at me and see the fast-talking guy who's dancing around onstage," Roth said, "but there's always been more to it. There's been a lot of behind-the-scenes homework I've done that the guys in Van Halen never seemed very impressed with. I read where Edward is going around comparing himself to Beethoven, but he seems to forget the things that I brought into the band on a creative basis. That's a little strange, if you ask me. They make it sound like I'm the most egotistical bastard in the world, but the bottom line is that when I left — and I did leave on my own — everyone in their entire organization, except for one drum technician, left with me. All I can ask them is why would they do that if they didn't think I was a pretty creative guy? Would they have done that if I was an asshole?"

Somewhat ironically, as the verbal fur flies between the Van Halen brothers and Roth, Sammy Hagar remains relatively quiet. For years prior to joining Van Halen, Hagar and Roth had enjoyed a running war of words in the press, with Sammy calling Roth "Sarah Miles in drag," and Roth responding with criticism of Hagar's musical product. While Roth hasn't forgotten those barbs, Hagar seems more interested in burying the proverbial hatchet — and not in DLR's scalp.

"Oh, all those comments were really nothing," Sammy said. "It was all bigtime wrestling. You know, where each guy takes a shot at the other one for a little extra publicity. Hell, I've never even met David Roth. We've spoken on the phone a few times, but we've never had the pleasure of meeting face to face. Actually, I have a lot of respect for the guy. I get a big kick out of the things he says and does."

"I don't see where Hagar gets off making any comments about anybody," Roth answered with a sneer. "All I know is that he zooms in from oblivion to start slamming me in the press. I guess he figured he could help his career along by taking aim at me, but evidently it didn't help him. Now he's the one who has to deal with Edward. Good luck to him. He'll need it."

Obviously, when all is said and done, it is not the personalities involved, but the music they make, that will represent the final word in this conflict. The members of Van Halen, who have shown an increased musical vocabulary — and a loss of a bit of their hard-rock savvy — on **5150**, have not been shy about commenting on Roth's

first solo effort, **Crazy From The Heat**, as well as his new LP. Their remarks were anything but kind.

"I found that music a little lame," Alex Van Halen said. "But then, Dave was always more interested in making simple things that could get on the radio than music with any real substance. I found his solo EP rather embarrassing."

On the other hand, Roth prefers to focus his attention on is new band and album rather than comment on Van Halen's recent work. "This is a return to Big Rock," he said. "People say I've returned to rock and roll, which is ridiculous because I never left. **Crazy From The Heat** was just a postcard from a summer vacation. It was a break from the music people expect from me. Now with Steve Vai and Billy Sheehan at my side, I'm ready to go out and blow everyone away."

Fortunately, there's plenty of room in rock and roll for both the new Van Halen and the revitalized David Lee Roth. One must wonder, however, if the warring factions will ever forgive each other for ruining what has been referred to as the "greatest American rock band of all time."

"All I keep hearing is how unhappy Edward was with Van Halen last time," Roth said. "He keeps saying that the shows we were doing were bad. That really annoys me, because that makes it seem as if we were ripping off the people we were playing for. I've never given anything except my maximum effort whenever I go onstage. We had a good thing for a while, but I don't think they liked the idea that I was getting a lot of attention because of the videos and everything. It wasn't my ego but theirs that caused everything to fall apart."

"Dave was always interested in making simple things that could get on the radio — not music with real substance."

"We feel like we're just beginning," Alex Van Halen responded. "The restrictions have been taken off us. We know now that the only thing we have to believe in is that if the music sounds good, it is good. We don't have to look over our shoulders anymore, and I guess neither does Roth." □

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Diamond Dave: "It wasn't my ego but theirs that caused everything to fall apart."

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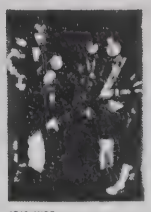
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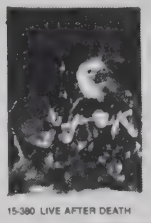
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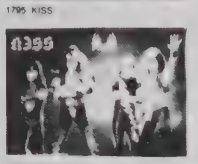
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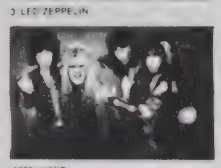
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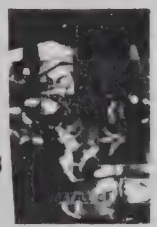
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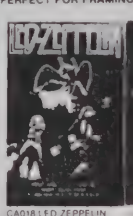
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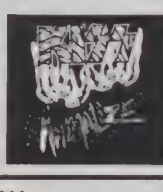

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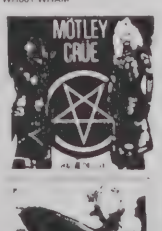

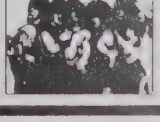

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RAVEN
METAL MANIACS

The Pack Is BAck Highlights British Bashers' Emergence.

by Keith Elliot Greenberg

One of Raven's press releases describes the band as a collection of two brothers — John (bass and vocals) and Mark (guitar) Gallagher — and a lunatic. No one in the group takes exception to that assessment of drummer Rob "Wacko" Hunter's mental status. "Oh, he is a lunatic," John says matter-of-factly in his thick British accent. "If he hadn't been a rocker, he'd be in St. Nick's. That's the Newcastle equivalent of Bellvue."

Wacko, who wears a football helmet onstage and pounds the skins with his head, fists and forearms, doesn't do many interviews. "We don't know what he's liable to do, so we try to keep him away from the press," John states. "Having been around him for so long, Mark and I have developed a sixth sense so we know to duck when Wacko throws a cymbal. Others get out of the way too late."

Due perhaps to Wacko's bombastic style, some of Raven's most fervent followers can be found in areas of the world known to be a little unstable. Belfast is a big market for the band, as is Mexico. "I guess the people there can relate to Raven's craziness," observes co-manager Tony Incigeri.

In fact, John boasts that his is the most destructive unit in metal. "Who are you gonna compare us to, W.A.S.P.? Rubbish. I'm not knockin' 'em wildly, but they're not as crazy as we are. They work hard, they look good, but they don't move onstage like we do. They don't have the same energy."

He claims Raven's energy resulted from years of sucking wind on the English club circuit. "We'd jam ourselves into a little truck, drive six hours to London, play, then drive six hours home and go to our jobs the next day."

His job as a factory inspector's clerk enabled John to "buy equipment and stay alive. You can't make money playing shows in England. You spend twice as much as you make in one night just putting everything together. But we kept playing because we had the talent and we knew it. We saw bands like Iron Maiden breaking out, and we knew we could do it too."

Recognition of the group's abilities came not from the United Kingdom, but rather, from far-off New Jersey. There a man named Johnny Z, a record store owner, couldn't get enough copies of Raven's independently released disc to satisfy customers' *ravenous* appetites. "Why aren't you here?" The American asked John Gallagher during a transatlantic phone conversation. "We don't even have the money to get there," was the reply. Johnny Z and Incigeri, who had managed a rock club in Brooklyn, put up the cash and began managing the group.

"Who are you going to compare us to, W.A.S.P.? They're not as crazy as we are."

Raven first set foot on American soil in 1982, debuting at the "Headbanger's Halloween Ball" in Staten Island, New York. In 1983, they went on an eruptive cross-country tour with Metallica, who were also unsigned at the time. "I couldn't believe we had so many fans," John recalls. "People who had been listening to our imports for three years came out in all parts of the country. It was really an inspiration to push forward."

In San Francisco, Wacko broke his hand for the first time. "He was so enthusiastic, he didn't realize it was broken," John says. "We went to New York right after that and he continued to play, with tears rolling down his eyes because he was in so much pain."

By the time the band reached New York, their hungry days were nearing a close. Record company executives were clamoring for Raven. They were signed soon after recording **Stay Hard** at Pyramid Studios in Ithaca, New York. "After the negotiating was done, we just handed the tapes over to them," says John.

The unit's most sterling quality may be their spontaneity. "Other bands walk off the stage if something goes bad," John claims. "We have too high a regard for our fans to do that." Like the time his amp stopped functioning during a bass solo a few months ago. John looked at the audience and laughed, and his brother handed him a guitar to complete the riff. The approving boom of the crowd was almost as loud as the music.

Because they are such natural and unabashed showmen, Raven is feared by many groups as an opening act, according to John. "No band is as physical as we are. That's why acts like Triumph, Deep Purple and Ratt are afraid to take us on. They know they can't reach Raven's energy level."

But not to fear. On April 27th, the band began a tour with Judas Priest. "It's an honor to work with them," John says. "They have class. They know they're great, so they're not scared of anyone showing them up. They want us to do well because they believe in the power of heavy metal."

The tour follows the release of **The Pack Is Back,** which features a remake of the classic *Gimme Some Lovin'*. "It's a great, uptempo, fun song," John says. "Of course, we Raven-ized it. We sort of guessed at the lyrics." A video for the single was made by NFL Films. "They were the only ones who could keep up with us."□

Raven
Mark Weiss/MWA

Mark Weiss/MWA

Heating Up The Night

Jon And The Boys Plot Strategy For New World Invasion.

by Judy Weider

Jon Bon Jovi twisted his blond locks and tried not to laugh nonstop through a shocking little story he was into about Nikki Sixx himself and a couple of girls on the road.

"What more can I say?" he said with a killer grin. "See, Nikki and I are the Italian tag-team champions. When Bon Jovi's first album came out, Motley Crue was in New York at Doc's office." (Motley and Bon Jovi share a manager, Doc McGhee). "Doc only manages Motley and Bon Jovi because a third band would probably kill him."

Pausing to snort out a hearty wail of pleasure, he continued. "Poor Doc has got enough problems right now just with us, and with Vince Neil's problem ... geez! Thank goodness, things are going better for Vince. He's doing a great job of keeping himself together, I think. I've really been pulling for the guy. I just hope people take the attitude that he can be of more use to the public by saying, 'I stopped and I'm really sorry.' Know what I mean?"

The singer hesitated suddenly, presumably wondering if he should be discussing Vince at all. The subject quickly changed — again.

"Anyway, we were all in New York together at the same time, so we got together in this beautiful Italian restaurant. You should have seen their faces when they saw Motley and Bon Jovi and Doc all walk into this chic place with our road crew! We were a pretty ugly bunch, believe me. They put down paper all over our table. Then,

honest to God, they put out a glassful of crayons. Really! You get to draw on the table. I kept thinking they were putting the paper down especially for us because of how we looked and that the crayons were just a coverup. You should have seen what we drew!"

More laughter. "It ended up being a long night of drinking and talking and wasting time together. Motley had just begun their tour with Ozzy, and Nikki decided that I should go with them on the road for a while. Doc agreed. He said I could do that and do some radio promotion in Connecticut, Long Island and Boston. I didn't even have a change of clothes with me at the time. But I ended up jumping on the bus anyway."

After toying with the idea of shutting off my tape recorder, Jon decided, "Ah, what the hell. See, somewhere in Connecticut," his voice intensified as he neared the nasty part, "we met a team of cousins, two young ladies of the female persuasion. They found me backstage and I ended up talking them into what became the tag-team championship of the world. I played like the coach, saying, 'Look, it's the last game of the season, and mom and dad are in the

"I don't think girls are my vices. If I indulge in anything too much it's my car."

stand and you really want to get in the game. You start screaming Let me in, coach!' Then when I had them all worked up, I let them in the game. Needless to say, Nikki and I are still the undefeated champs. So maybe two or three times a year, we get together and ... play!"

Now, if you don't completely understand this little tale, don't worry. We're talking serious rock-and-roll lifestyles here. While Jon is always quick to point out the work side of being a rock star and the fact that fans know he's in a business like any other business, the frontman obviously doesn't mind fueling the rumors of rock stars' Olympian sexual appetites.

"I don't think girls are my vices," he lied convincingly. "If I indulge in anything too much, it's my car. But even my car doesn't compare to the way I immerse myself in rock and roll. It's really all I care about. When the band comes to L.A. like this, the guys rent cars and have drag races on the freeway while I go in and hassle with the record company."

A regular chore for Jon and Co. over the past few years has been their service as opening act for other rock bands. Not that the vocalist minds a "special guest" slot. He said he felt the pressure was less and he wasn't yet ready to play a full hour-and-a-half. However, his band's recent headlining tour of Europe turned his thinking around.

"The tours have given me a lot of confidence," he explained. "There was the problem of narrowing down a two-hour show to 45 minutes. It was hard being the opening act that time around. But we had to do it. I was really in fighting shape so it was hard trying to narrow the show down. But from now on, it's only headlining for us."

On the subject of touring how did he feel opening for a band (Ratt) who hasn't been around any longer than his group.

"Well, they sold more records than us," he said looking uncomfortable. "So the bottom line is ... well, that *is* the bottom line. There's really nothing else I can say about it. They sold more records than we did. Period!"

Another winning grin. "But, hey, our album did well. See, we fell victim to something I didn't really believe was happening — the backlash to hard rock. I really believed our first single, *Only Lonely,* was a crossover Top 40 song, but it got nothing but fights from the people playing the Pointer Sisters' records. That seems to be what

Liza Leeds

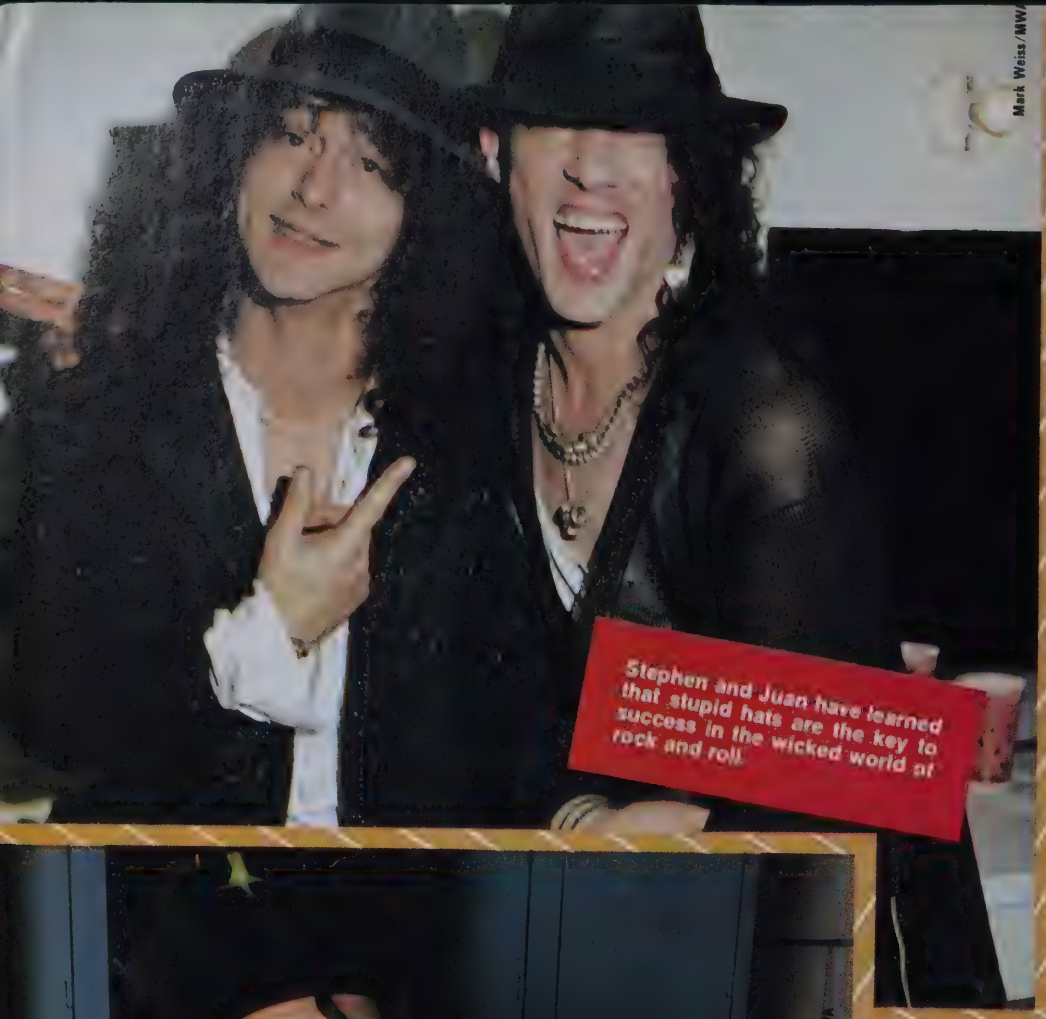
"From now on it's only headline shows for us."

has taken over the radio. It's not even Top 40 anymore.

It's just Top 10. "But it's a silly Top 10. There's little or no rock and roll on it. It's all Shalamar and Wham! Naturally, it seemed like the thing we should do for radio was put out our ballad. But then I thought, 'Hey, wait a minute. I'm not going to change my ways for radio. Let's just do what we do because radio changes every three months.' So we're sticking with the harder stuff."

Having already admitted that *Only Lonely* is about a breakup with his girlfriend, Jon answered a few questions about his usually well-protected private life.

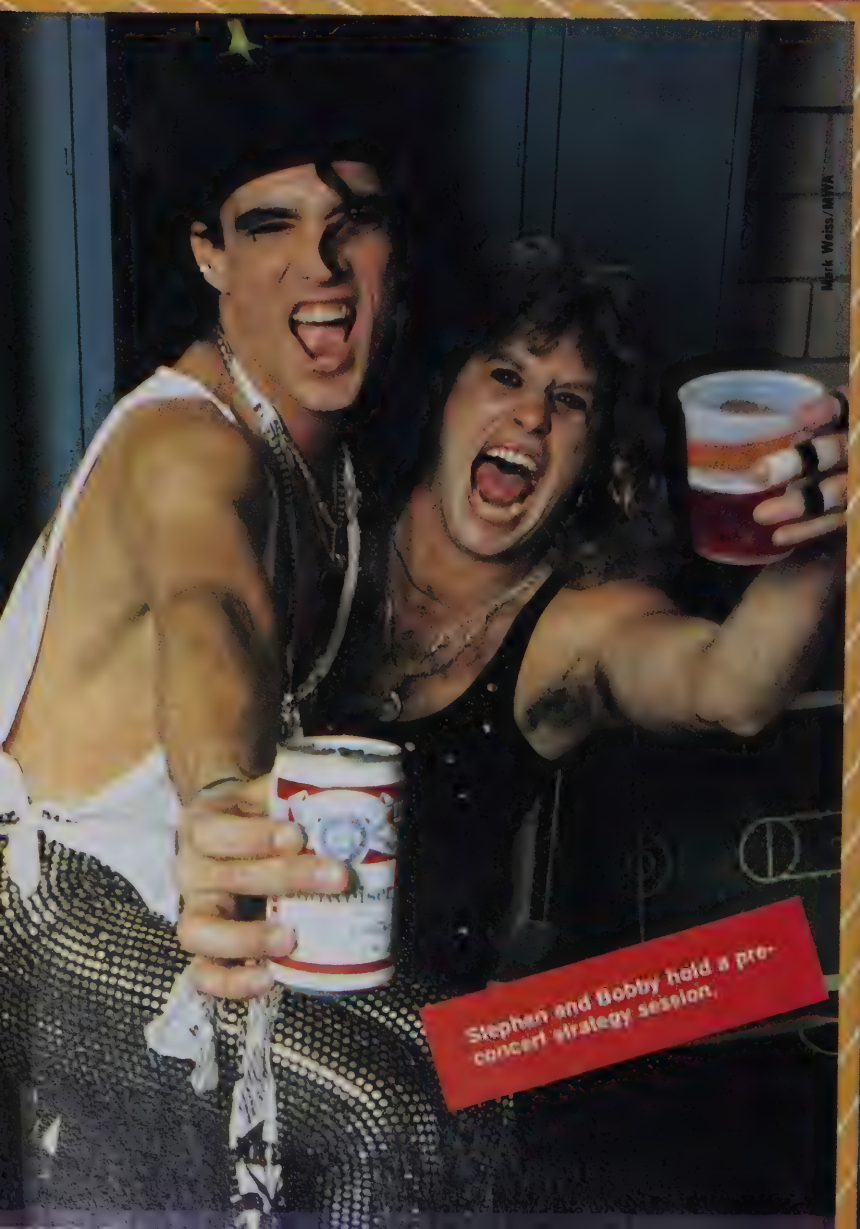
"Silent Night was written about that breakup too," he said hesitantly. When asked if he's replaced his girlfriend yet, he laughed, "No, I'm readily available and taking applications." □



Mark Weiss/NWA

Stephen and Juan have learned that stupid hats are the key to success in the wicked world of rock and roll.

Like all great showmen, Stephen has learned that applying one's makeup properly is more important than a solid retirement plan.



Mark Weiss/NWA

Stephen and Bobby hold a pre-concert strategy session.

Neil Zlozower

HIT PARADER

Judas Priest's ROB HALFORD

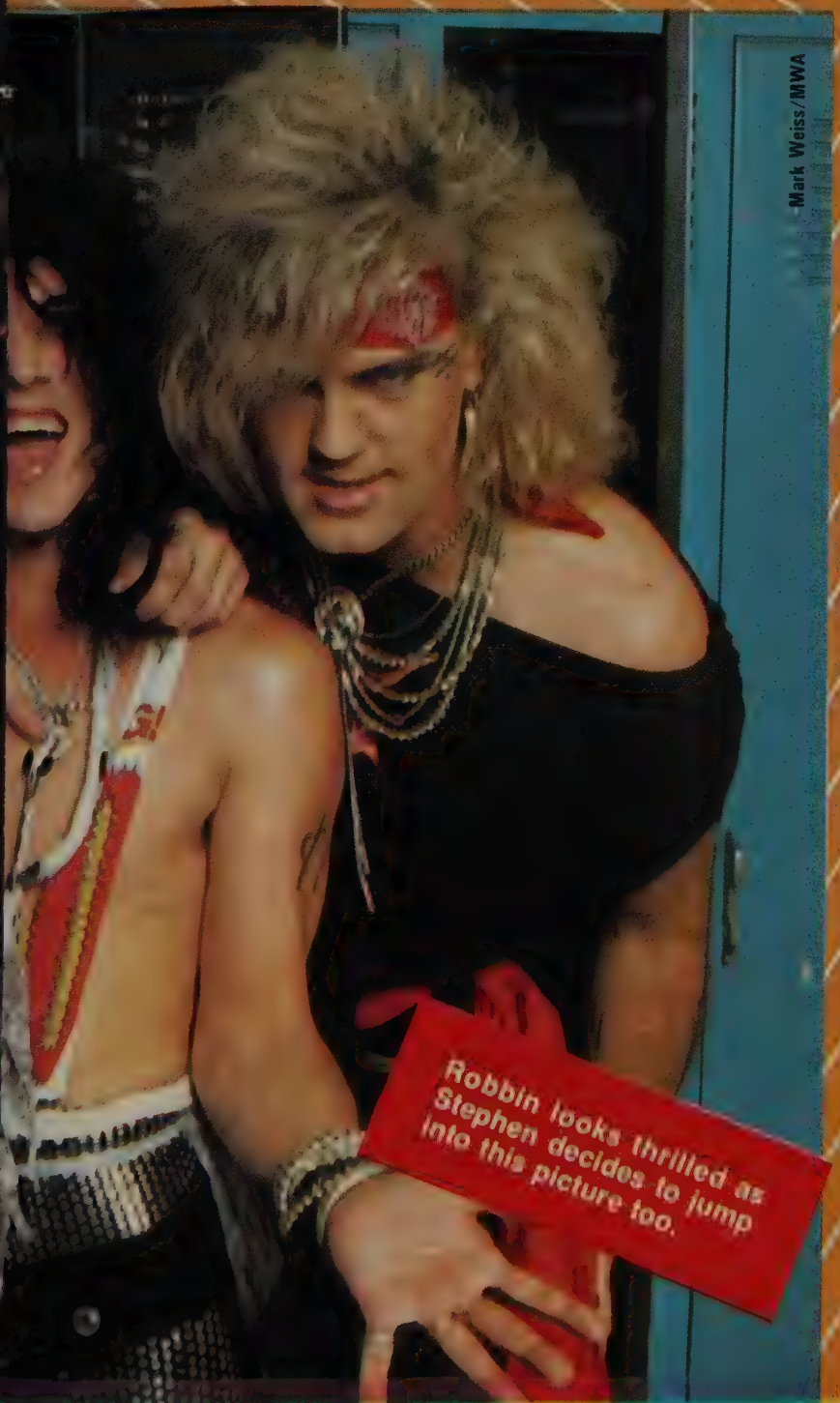
HIT PARADER

Kiss' PAUL STANLEY

PARTYING ON TOUR WITH RATT

FEW BANDS IN ROCK AND ROLL CAN MATCH THE PARTY HEARTY EXCITEMENT OF RATT. WHEN THEY'RE ON THE ROCK AND ROLL TRAIL NOTHING STOPS THE RODENT ROCKERS FROM HAVING THE TIME OF THEIR LIVES EVERY NIGHT; THE BREWS FLOW, AND THE FUN IS NON-STOP. FOR STEPHEN PEARCY, ROBBIN CROSBY, WARREN DEMARTINI, BOBBY BLOTZER AND JUAN CROUCIER EVERY NIGHT ON TOUR IS NEW YEAR'S EVE.

Mark Weiss/MWA



Mark Weiss/MWA

Robbin looks thrilled as Stephen decides to jump into this picture too.

"Why does Stephen look exactly the same in every one of these photos?," Warren ponders.

METAL mindbender

Test Your Rock And Roll Knowledge.

Ross Marino

Dokken (left to right): Don Dokken, George Lynch, Jeff Pilson, Mick Brown.

All right, all you rock-and-roll experts. Here's a chance to strut your stuff and show your friends you know more about heavy metal than they do. In this month's *Metal Mindbender*, we present 20 questions about those West Coast hard-rock faves, Dokken. If you've been an avid Hit Parader reader over the last two years, you should be able to get most of them right. If not, then start studying your rock and roll!

If you score:

17-20 correct: You know more about Dokken than Don himself!
12-16 correct: You're a metal maven.
8-11 correct: Not bad, but study your **Hit Parader**.
4-7 correct: You need to go to rock-and-roll summer school.
0-3 correct: Hey bud, what've you been doing all your life?

1. On what well-known rock-and-roll album is Don Dokken credited as backing vocalist?

2. What band was guitarist George Lynch hoping to join until a twist of fate saw him sign up with Dokken?

3. A member of Ratt appeared on Dokken's first album. Which rocking rodent was it?

4. Name at least two bands Don Dokken has produced.

5. What song appeared as a live cut on Dokken's European album and later was rerecorded for inclusion on their first American LP?

6. Name all three Dokken albums.

7. Which of the following bands has Dokken not toured with: Dio, Twisted Sister, Deep Purple, Kiss, Sammy Hagar?

8. Which song on the latest Dokken LP deals with the subject of nuclear war?

9. What breakthrough single had Dokken all over radio airwaves in 1985?

10. What brand of guitar is favored by George Lynch?

11. Which member of Dokken plays keyboards onstage?

12. Who preceded Mick Brown in Dokken's drum seat? (He's a well-known skinbasher in his own right.)

13. How many of Dokken's albums have reached the gold sales plateau?

14. Which member of Dokken is a vegetarian?

15. What piece of stage apparel is Don Dokken's trademark?

16. What was the first single and video from **Under Lock And Key?**

17. Who does Don Dokken cite as his main vocal influence?

18. What larger-than-life guitarist was George Lynch's primary inspiration?

19. Name the producer who worked with Dokken on all three of their LPs.

20. What instrument does Don Dokken occasionally play onstage?

DOKKEN

Don Dokken: Can you spot the piece of stage apparel that is his trademark?

Russ Marino

ANSWERS

1. **Blackout** by the Scorpions.
2. Lynch was hoping to join Ozzy Osbourne's band.
3. Bassist Juan Croucier
4. Don has produced Great White, Antix and Black 'N Blue.
5. *Paris Is Burning*
6. **Breaking The Chains, Tooth And Nail, Under Lock And Key**
7. Deep Purple
8. *Will The Sun Rise*
9. *Alone Again*
10. Kramer guitars
11. Jeff Pilson
12. Current Ratt drummer Bobby Blotzer
13. Two — **Tooth And Nail** and **Under Lock And Key**
14. Jeff Pilson
15. His headband
16. *The Hunter*
17. Scorpions vocalist Klaus Meine
18. Mountain's Leslie West
19. Michael Wagener
20. Guitar

Ron Keel
USA
ALIFORNIA

Frontier Explorers

West Coast Rockers Begin Their Star Trek With **The Final Frontier.**

by Andy Secher

***The Final Frontier* sounds more like the title of a *Star Trek* movie than a rock-and-roll album, and much like Captain Kirk, Ron Keel has his eyes on the stars. He plans on making this year a big one for the band that bears his last name, and their second major-label release should provide the fuel needed for them to reach the lofty heights Ron has in mind. We now present the erudite Mr. Keel who will explain — among other things — why Keel is about to join rock's upper echelon of heavenly bodies or, in other words, why these L.A. rockers are about to become stars.**

Hit Parader: What does the title, **The Final Frontier**, mean to you?
Ron Keel: It means success. That is the final frontier for this band. There are three levels of success, as far as this group is concerned. The first is just being able to make an album like this one that we really like and believe in. The second level is that it looks like this album is really going to take off and make Keel a major force in rock and roll, which is what we want to be. The third thing is on a human level. I wanted to make an album that touches on a serious topic or two but is still entertaining. This is a very upbeat album. Too much music these days is very negative in its attitude and execution. I believe in mankind, and I don't think anyone wants to see what we've worked thousands of years to achieve blown up in a few seconds. I want to fight that fear with good, positive energy.

HP: That's a little more substantial than the message on your last album, that everyone has the right to rock.
RK: It sure is. This album is light-years ahead of that one in a number of ways. It's more polished and more professional-sounding. The material and the playing is better, and the whole feel of the album is much more focused and together. The last album told you to stand up for what you believe in. This album takes the attitude that if we do act strong and stand up for our rights, we will reach the final frontier. We're trying to write songs people can enjoy, but we're trying to say something as well.

HP: The album contains a wide variety of material. You go from heavy-metal sounds on *Arm And A Leg* to love songs. Isn't spreading out your sound so much a bit of a risk?
RK: Taking a few chances is what this band is all about. We want to sell records, sure, but we want to be able to believe in the music we play. We have a heavy-metal side which is the very core of this band. That's what we are and that's what we'll always be. But there is a thoughtful, more sensitive side too. I don't see why you can't have both. I wanted to stretch out and be different. I can't stand sounding like anybody else. I realize we're taking a bit of a risk, but that's the way we want it.

HP: There are some overtly commercial tunes on the album though, aren't there?
RK: When people hear the album, they often say, "Oh, Ron's selling out. He wants to have a lot of big hits." Well, that's true. We do want hits, and we do want to be on the radio. I want everyone to go bopping down the highway with Keel on the radio. I really don't think I'm selling out in any way, because every note on the album comes straight from the heart. If I die tomorrow, I can leave this behind and feel happy.

HP: How much pressure do you feel having your name on the marquee every night? We've all heard about the problems Dokken's had over the years because of that.
RK: We dont' have that problem. The guys in this band believe in me and my judgment. When they see the name Keel on the marquee, it's the name of their band as well as being my name. There is really no tension in this group. I mean, we're human and we have our little disagreements, but we don't have any major problem at all. We have a real team spirit in this band. I may be the quarterback, but without everyone else, we won't get anywhere. I couldn't stand being in a band where tension existed. If I found myself in that position, we'd have to make some changes. If someone didn't like the way I did things, they'd have to find another job.

HP: Gene Simmons of Kiss produced Keel's last two LPs. Was it easier working with him on **The Final Frontier** than on **The Right To Rock**?
RK: We've never had any problem working with Gene. He's always full of surprises, and that's great for us. Both Gene and I went into this project wanting to make a classic album. I thought there might be some problems when we told him we wanted to record a version of *Because The Night*, but he was all for it. He was the one who kept inviting people down to the studio — guys like Ted Nugent, Eddie Van Halen, Jaime St. James, Gregg Giuffria and Michael Des Barres. Some of them ended up playing on the record. But by always having people in the studio with us, it felt like we had an audience. It kept everything loose and happy.

HP: Why did you decide to record *Because The Night*? Most heavy-metal bands don't cover Bruce Springsteen songs.
RK: I heard it on the radio one day, and it struck me as a song I'd like to do someday because it suited my voice and my emotional outlook. I played around with it in my home studio, and when I played it for the guys in the band and Gene, they all wanted to go for it. That's in line with this band's attitude. I like it when people don't expect us to do something. We really strive to be unique. Hopefully, with this album, we've achieved that goal. □

PICK hit

Slayer

Kings Of Black Metal Land Major Label Contract.

by Frank McDonald

To put it simply, there's no middle ground when it comes to Slayer. Either you love this Los Angeles-based power metal unit with a passion bordering on the obsessive, or you hate them with an equal intensity. The only way one can have no opinion whatsoever about these kings of black metal is to have not heard them, and with their major-label debut soon to be available, that is becoming more and more unlikely. But controversy doesn't bother guitarists Kerry King and Jeff Hanneman, vocalist/bassist Tom Araya and drummer Dave Lombardo. They don't mind if you love 'em or hate 'em — just don't ignore 'em.

"We like it when we hear people say shitty things about us," Araya said. "We want to get a reaction out of people. That's part of the fun of playing the kind of music we do. We really love our music, but we know there are people who aren't going to be as cool as we are. They're gonna look at it the wrong way and think it's bad news. Well, we just laugh at them."

The music Slayer takes such pleasure in playing has become embroiled in controversy not only among more conventional rock fans, but among metal mavens as well. Is black metal, thrash metal — or whatever it's called this week — anything more than mindless guitar riffs and insane lyrics? While many say "no," citing an endless string of death, doom and destruction tunes as a bad influence on today's youth, others — most notably, Slayer's legion of supporters — say the group's music contains incredible lyrical imagery as well as unquestionable power.

"For some reason, people assume just because we sing about the topics we do, we have to hold seances before we go onstage and kill babies," Araya said. "That's a total load of shit. We enjoy doing the type of music we do because it's really interesting stuff to write and sing about. Who the hell needs another love song? We like to explore the dark side of things, but that doesn't necessarily mean we're the devil. People who think like that are the ones to be scared of, not us."

Still, with album titles like **Hell Awaits**, one could argue that Slayer's artistic value is the musical equivalent of a Twinkie — a lot of empty calories. But is there something substantial going on behind those thrashing guitars and ominous vocals? Judging by fan reaction to Slayer, the answer is a definite "yes."

"I like them because they really believe in what they do," one fan stated shortly before a recent Slayer performance. "There are so many groups who you just know are full of shit. They go onstage just to make some money and get some attention. Fans see right through them. Slayer's the real thing. They have so much power and energy. They're almost scary, but in a good sort of way."

Now that the band is the first black-metal group to land a major-label deal, will the doors to big buck purgatory swing open for the rest of the band's ilk? It seems unlikely in light of the inability of most black-metal bands to produce music of listenable quality. But that has never been a problem for Slayer.

"We really take a lot of pride in the music we create," Araya concluded. "It takes a lot of work to write and perform the type of music we do. People love to put all bands who play like us together, but that's ridiculous. There are good bands and bad bands in every type of music, and we like to think that we're the best at what we do. If other people don't, well, that's just too bad." □

Slayer: "We just laugh at people who say bad things about us."

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Nikki Sixx and Vince Neil

Eddie Malluk

Hit Parader Takes An Inside Look At The Biggest Band In Rock.

MOTLEY CRUE

On The Razors Edge

by James Reynolds

It's the calm before the storm for Motley Crue. Currently sequestered in the bowels of a recording studio, the bad boys of rock are taking an uncustomary break from making headlines to put the finishing touches on their fourth LP. But things are anything but quiet for vocalist Vince Neil, bassist Nikki Sixx, drummer Tommy Lee and guitarist Mick Mars. In fact, the noise they're making on the new LP is reportedly some of the loudest and rudest they've produced in their five-year career. We now travel to the depths of Pasha Studios to hear the latest from Mars and Lee.

Hit Parader: What's going on with the band? Is anything exciting besides the fact that Vince just got out of jail and Tommy just got married?
Tommy Lee: (Laughs) Those things are no big deal with us. Yeah, I'm married to Heather (Locklear). We're enjoying everything the way it is now, so we just want to take everything at a nice slow pace.

HP: How did the other guys in the band react to the news that you were getting married?
Mick Mars: At first, we were jealous that a

woman like Heather would even want to be seen with Tommy, let alone marry him. I know our general reaction was that we hoped his dick would turn green and fall off. But when we saw that the two of them were serious, we thought it was great. She's a great lady — just as wild and crazy as he is — so they're great together.
TL: Yeah, it was tough for me to find a woman who has the same kind of outlook on things that I do. Heather's very successful with her acting career, so it's not like she's out for anything from me, except me.

HP: How did Vince's recent jail sentence affect the rest of the band?
MM: Since we didn't serve it, it didn't really affect us. Of course we were concerned for him, and we're real glad that it's over with. But I don't really want to discuss that matter. It's over with now, so let's move on to new things.

HP: Okay, then tell us something about the new album.
TL: It's really too early to tell too much about it. It's going to be a great record, but I could have told you that last year.
MM: I think it's going to be a little harder-rocking than **Theatre Of Pain**. The last album was a big growth album for us. We wanted to prove that the success we had with **Shout At The Devil** wasn't a fluke, and we wanted to show we were able to do more than just hard rockers. So we did a ballad, *Home Sweet Home*, and some real bluesy things as well. I think we'll do even more blues-based stuff this time. We really like doing that.

HP: We've heard rumors that this will be some sort of concept album using the theme of mind control and subliminal messages.
MM: You'd better talk to Nikki about that. He writes the songs, so maybe he's got some things up his sleeve that even we don't know about. But that's news to me.
TL: We usually plan what we're doing before we go into the studio, but we're always up for a few changes here and there.

HP: How does the band's creative process work?
MM: A lot of times on the road, Nikki or Tommy and I will get together and bash some ideas around on guitar. If we hit on something interesting, we'll make a mental note of it and come back to it later. Sometimes Nikki has an idea for a song before we work out a riff. He's really amazing. I don't think he's gotten enough credit as a songwriter. He's touched on some very interesting subjects on the last few albums — racism, prostitution, a lot of things people totally ignore when they listen to our albums.
TL: They'd rather play up all the other shit.

HP: How do you feel when the PMRC and other groups cite the Crue as a major negative influence on America's youth?
TL: It's such a crock of shit. I think parents are really scared because they don't understand their kids. It's as simple as that. They see their kids having fun, and since they don't allow themselves to have fun anymore, they see us as a bad influence. I don't think there's anything wrong with what we do. Sure, Motley Crue isn't for everybody. We're the guys your parents told you to stay away from in school. But I think a lot of things in the movies and television are worse influences than us.
MM: People love to criticize things they don't understand, and Motley Crue is probably one of the least understood groups of people around.

HP: In what way are you misunderstood?
MM: People who don't know us assume we're this dispicable bunch of scumbags. If they say we're scumbags after meeting us, then that's okay (laughs). But they shouldn't assume anything about us. The press has made us into the ultimate sleaze, and they're probably right in some ways. But we want to start getting some credit for our music too.

HP: Do you feel you're underappreciated?
MM: Not by the fans, that's for sure. But I'd like some other people to start listening to what we're doing instead of just dismissing us because of our image.
TL: Actually, I think we're one of the most appreciated bands around. The people who like us are just incredible. They do the craziest things to meet us and show us they love us. And we love 'em for it. □

Mark Weiss/MWA

Mick Mars: "People love to criticize what they don't understand, and Motley Crue is one of the least understood groups around."

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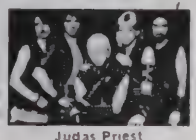

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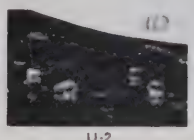

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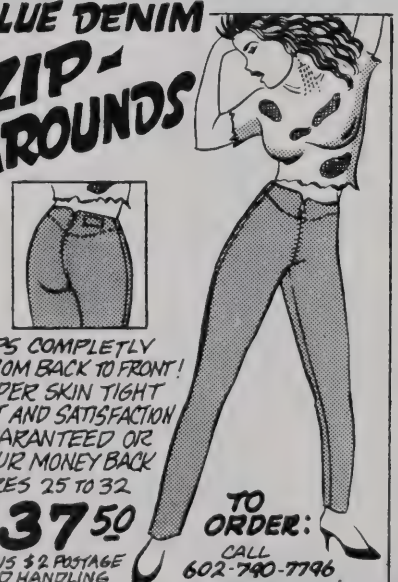

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import indie REVIEWS

by Andy Secher

Over the last few years, one of the most significant revolutions in the metal world hasn't occurred onstage or in the recording studio —it's happened in the record companies themselves. Gone forever are the days when corporate giants like Warner Bros., Columbia and RCA completely controlled a band's chances of landing a recording contract. In their stead, a plethora of independent labels like Metal Blade, Combat, and Megaforce have emerged and made sure that a vast supply of metal product reaches the headbangers of the world. Sure, not all of it is of great quality, but if it wasn't for their noble efforts, such bands as Metallica, Ratt and even Motley Crue might never have been heard.

This month, we take a break from our regular review column to examine one such label, Metal Blade, the company responsible for the likes of

SOUND BARRIER

OMEN

FATES WARNING

John Vincent

LIZZY BORDEN

Slayer, Lizzy Borden, Fates Warning, Omen, and Sound Barrier. Run by a metal-mad individual named Brian Slagel, Metal Blade has quickly built a reputation as a haven for true headbangers due to its ever-changing roster of artists who cover the entire metal gamut.

"Metal Blade isn't just into one type of music," Slagel said. "We have Slayer who is real hardcore, but we also have people like Pandemonium who are more in the Def Leppard/Quiet Riot vein. I like to sign bands that have something a little special to offer. I don't like it when they're just trying to copy somebody else." □

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Out to LUNCH Queensryche

by Jodi Summers Dorland

Each month **Hit Parader** takes a noted rock and roll band to lunch to see if food really does make the man. This month's lunch munchers are Geoff Tate and Chris DeGarmo of Queensryche.

Babbling while sitting around a table laden with delectable munchies is a far cry from a strained conversation in the confines of a publicist's office. The dialogue always seems to stray from the traditional banter about the interview subject's lastest album or current tour and fall to the fantasies inhabiting the far reaches of his imagination.

A perfect example of just such a coversation took place with this month's *Out To Lunch* victims, Queensryche's Geoff Tate and Chris DeGarmo. Each gives no less than mind-expanding discourses during regular interviews, but take them out to lunch, fill them full of good food, and you *really* better watch out.

"Let's talk about an interesting subject," decided Geoff as he picked at a seafood crepe and sipped mineral water. "How about our Amazon River trek? Don't laugh. I'm serious. We're planning an intense adventure at the end of this tour. You have to go on vaction and get away from reality anyway because you're so freaked out from the road. Last year, I went to Mexico and had a real boring time. There wasn't enough adventure there. So this time, we're going to go for the real thing — an Amazon River trek."

"Another option we've considered heavily is from a Seattle-based company called Frontier Adventures," expounded Chris between spoonfuls of mushroom soup. "For a mere $52,000, you can be placed in a 120-mile orbit above the Earth for eight to 12 hours. Everybody even gets their own viewing window. Unfortunately, they're projecting 1992 as the time they'll be ready to start. But there is a waiting list already, and if you want to be on it, you have to put at least five grand down."

Reaching back into my memory bank of exotic vacations, I suggested Rio de Janeiro.

"That's an idea," said Geoff. "But I want to get someplace where there's not incredible amounts of partying." How un-rock-and-roll can you get? "I see no use in partying, and I definitely don't need to do it on vacation. I want to do something substantial. The goal of this vacation is to get a great photoessay out of it, improve my mind, get all this energy out of me and relax."

"You can take pictures of me water skiing in the Amazon," joked Chris. "The risk of it would be knowing there are water snakes, piranhas and alligators."

"Now that's partying," laughed health-conscious Geoff. "I bet you'll just end up hanging around in Bellevue (Washington, Queensryche's hometown) again," he teased.

"No, I won't," defended Chris with a smile. "I'm just going to wait and see what comes up. I might go to Africa or maybe marlin fishing, which is another option we talked about. But there are a number of spots we definitely won't be considering, like your Middle East adventure which turns out to be more of an adventure than you expect. There are also certain places in Central America we've ruled out. Actually, there is a rather touchy spot on every continent."

"Bellevue is the safest place to be, but we live there," said Geoff. "Anyway it's boring. I've always lived in a real high-tech atmosphere, so I'd like to see if I can live in primitive surroundings. I'm so used to electricity and having my electric razor, my hairdryer and microphone that I'd like a little adventure."

"Geoff will make some sort of decision about where he wants to go, and if I like it, I'll just tag along. I'll ride shotgun," said Chris in his confident, easygoing manner.

"As a matter of fact, we're going to go on a little adventure right after lunch," concluded Geoff. "We're going to explore the wilds of Manhattan. It's going to be a blast. I just hope we make it back alive." □

Jodi Summers Dorland

Chris DeGarmo (left) and Geoff Tate: "Can you picture water skiing in the Amazon?"

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AC/DC's Angus Young and Brian Johnson know where to turn for the best information and stories on the world of heavy metal — **Hit Parader**, of course. "Why am I always sweating so much in those **Hit Parader** photos?" Angus asks. "Because you're the hardest working man in show business," answers Brian.

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Steve Harris: "When people told us we shouldn't do something, we just ignored them and did it anyway."

by Winston Cummings

When talking with Iron Maiden, certain questions continually rear their rather ugly heads. First off, how does a band that's *never* had a song remotely resembling a hit single pull off so many gold and platinum albums? Secondly, how does a group that *never* caters to the popular "image is everything" philosophy, manage to play sellout concert tours everywhere they go?

Well, my friends, if the answer to those questions hasn't come to you as of yet, here's a hint. The answer is, in fact, one little word, a word that means more than image, charisma and hit singles all rolled into one. That word is talent, a commodity Iron Maiden possesses in amounts that put other metal mavens to shame. No, they're not the prettiest band in the rock world. And there certainly are acts that spend more on hair spray than Maiden shells out for their entire stage wardrobes. But when it comes to pure, unadulterated metal talent, few groups in rock history can touch the Maiden Metal Machine.

"We've reached a special point in our career," vocalist Bruce Dickinson explained. "We're finally being judged solely on our own merits. We're not being compared to anyone else anymore, and that's great. We always felt that something like that would happen if we just stuck to our guns and kept playing the music we believed in. We knew people were saying we ought to try and write hit singles or change our image a bit. But we believed in what we were doing, and we knew that if we just stayed where we were musically, eventually everyone else would come around to our way of looking at things."

Come around they have — to the tune of five million albums sold by the band over the last five years. Staying true to their metal beliefs has paid hefty dividends for this British quintet who formed in 1976, ironically at the height of the punk revolution. Battling against the odds, Maiden spearheaded the so-called New Wave Of British Heavy Metal, and showed that when metal is played with skill, passion and power, it can defy trends and overcome any commerical hurdle in its path. The band's two most recent album efforts are proof of that. Their in-concert, double-record set, **Live After Death**, has been high on the sales charts for nearly a year, and its predecessor, **Powerslave**, reached platinum status despite the presence of a song that takes up more than seven minutes of vinyl space — an unprecedented length in this day and age.

"We've always done things without regard to what the consequences might be," the band's bassist and founder, Steve Harris, said. "We never did that to be brave or avant-garde. We've always tried to make music we were comfortable with, but that we also felt was challenging. If someone told us we shouldn't do a song like *Rime Of The Ancient Mariner*, we just ignored them and did it anyway."

Still, what does the future hold of these brave and noble metal warriors? While other hard-rock hard liners like Judas Priest and Ozzy Osbourne have updated their sound and style on their most recent LPs, Maiden has no interest in keeping pace with the competition, a fact exemplified by their new album, tentatively titled **Somewhere In Time**. Dickinson, however, says gradual change is taking place within the Maiden framework.

"I feel confident that this album will be considered quite different than **Powerslave**," he said. "Maiden did get into something of a rut on the last three albums, basically due to the pressures placed on us by being on the road practically all the time. That's certainly not to say those albums weren't excellent. It's more that nothing radically different was taking place. This one should be quite a change for us because we've had a considerable amount of time to sit back and analyze exactly where we are and where we want to go musically. It's been a very good experience for us, and something that was very needed.

"We were getting a little tired, to say the least, during the last few months of the world tour," he added. "We were out there for over a year, and there were nights when we didn't feel at our best. I can proudly say the show never suffered, but we are human and we all went through our emotional highs and lows. But having some time off, thanks to the live album, gave us a chance to gain some perspective on our lives and recharge ourselves. It also gave us time to pursue other interests."

In Maiden's case, those interests range from the domestic simplicity favored by Harris to Dickinson's off-the-wall passion for fencing. Bruce's fascination with the sport he took up during his school years was rekindled on his band's last tour. The discipline of the sword provides the long-haired singer with added impetus whenever he trades in his foil for a microphone.

"The rock-and-roll lifestyle can be very destructive in that you get to bed very late and you have little reason to get up the next day other than to travel to the next show or go to the gig," he said. "I saw that I was wasting a great deal of time and becoming incredibly lazy in the process. I was living for the few hours we spent at the show each night and doing little else with my time. And when you're spending upwards of a year at a time on tour, that's a great deal of wasted time.

"So I said to myself that I was going to get back into fencing," he added. "I figured it would get me in excellent physical condition and improve my mental state as well. The discipline one can achieve from the sport carries over to all aspects of life. All I can say is that fencing when we're off the road is a joy compared to the difficulties I had while we were on tour. Fencing is not a sport one can do by themselves in a hotel room. You have to find fencing clubs where you can work out, or be willing to fly back and forth across the world so you can get your work in. It's a discipline, but it's something I love. There is a balance to be had between the disciplines of the sport and the lifestyle of rock and roll. For me, they work very well together."

Of course, Bruce and the rest of Maiden are putting most of their creative energies into planning the world tour that will support **Somewhere In Time**. And as the singer will quickly point out, when it comes to music, nothing — no matter how interesting — gets in the way.

"That is our top priority, of course," he said. "We all have time to pursue our interests and hobbies, but music will always be closest to our hearts. That is what keeps Iron Maiden special." □

Billy Squier

After Two Years Absence Battling Billy Returns With New LP and Tour.

BILLY SQUIER

Man Of Mystery

by Andy Secher

It's been well over two years since Billy Squier released an album. During that time, the good-looking Boston native has gone through a series of career ups and downs which made some rock pundits question his viability as a hard-rock performer. But with the release of his latest LP, Squier has effectively silenced those detractors by returning to the powerful rock-and-roll sound that first won him acclaim. Recently, we had the chance to talk to Billy about his two-year absence from the music scene and his feelings about his return to the top of the rock world.

Hit Parader: Billy, we heard you spent a major part of 1985 traveling around the world. Why did you take so much time off from music?
Billy Squier: It's good to get away. In fact, for me, it's a necessity to remove myself from a musical environment for a while. Last year, I went to Nepal and India, and it was pretty wild. There was all sorts of civil unrest going on, and if you were there, you couldn't help but get caught in the middle of it. I might like to lead people on and have them think I'm into real macho things like dodging bullets in the streets, but I'm no fool. The only reason I was there was because I always wanted to go to the Himalayan Mountains.

HP: We never thought of that as a big rock-and-roll market.
BS: (Laughs) It's not. But it's incredible. I climbed Mount Everest to the 20,000-foot level, which I'm very proud of. It takes quite a time to acclimate yourself to the environment. You might as well be on the moon. I'm used to American civilization — you know, McDonald's, telephones everywhere, and rock and roll. When you go to the Himalayas, there's nothing you can relate to. It's very alien. But that's what is great about it. After touring for a year, it really clears your head out.

HP: How long did it take you to get back into a rock-and-roll frame of mind after returning from a trip like that?
BS: Actually, I began writing when I was over there. I took some guitars with me, and we used to sit around at night with the native guides and sing songs around the campfire. It was like the old cowboy movies. I had lots of time during the six weeks I was there to throw some ideas together, so by the time I got back, I was ready to get to work.

HP: Did you eventually use any of that material?
BS: I guess there were two or three song ideas which stayed around and made it onto the album — at least in parts. But when I got back, I put two solid months into writing, which is longer than I had ever spent before. I really felt like I didn't want to be rushed. I was going to take as much time as I needed to make a great record, and I didn't care if the record company, my friends or my managers wanted it faster.

HP: Why were you so determined to take so much time?
BS: I wasn't trying to take more time than I needed. I just know that on the past couple of albums I was rushed to get things done on a certain schedule, and I wasn't going to allow that to happen this time. I'm the one in control, and that's the way I want it.

"People might think that I'm into real macho things like dodging bullets in the streets, but I'm no fool."

HP: You've had great success in the past. How do you feel this album differs from — or is similar to —your past LPs?
BS: I'm always trying to retain the basic elements which make the music I play with the band special. That will never change. But after that, if I can come up with something different, I'm pleased. But while there are some new elements which I'm very excited about, I also feel this is the most direct record I've made since **Don't Say No**. By that, I mean **Don't Say No** had a very sparse, rock-and-roll feel to it, and this one has the same feel. But I've matured by five years since then, as has the band, so we have a much larger musical vocabulary to draw from.

HP: Have you returned to the heavier sound of your earlier days because you received some heat over the image you projected on your last album, **Signs Of Life?**
BS: The people around me might want to think I'm that calculating, but I don't think I am. Quite honestly, I didn't think I did anything wrong on that album. It was just perceived wrong, mostly through the video we made for *Rock Me Tonight*. I think I just went a little further and a little faster than people wanted me to go. I don't think there was anything wrong with the music we made. If the videos didn't come out the way we wanted them to, all I can say is I really can't control them the way I can control an album. But that's in the past, and I really don't feel like bringing those skeletons out of the closet all the time.

HP: But we're living in the age of video. Do you plan on working harder on your video image this time?
BS: To me, the music is the thing. If that's good, everything else is secondary. I guess we'll do something different in terms of video this time, but I'll never be a big fan of the form. I know what I do well, and making videos isn't one of my strong points.

HP: Do you have any favorite songs on the new LP?
BS: Most of the stuff I write has a certain introspective quality. I'm 35 years old, but I have a lot of little kid in me, so I've been sitting around trying to figure out why I do some of the things I do. There are certain things you keep doing over and over again in your life — you keep getting fucked up in your personal life, or you don't attain certain things you want. So there's a song called *Break The Silence* which is about internalizing your thoughts and not expressing those situations that come up in your life. There's another one called *Key To The Powerhouse* that just says we each have the power to control our own lives. There's nothing too heavy there, but it touches on some interesting topics.

HP: You have a knack for making unusual subject matter sound very commercial.
BS: Yeah, I do. That's a talent I have. I know how I want a song to sound and I can create a sound I like which works in conjunction with the lyrics quite well. That's what makes my music different, I guess. I've never felt that just because I'm writing a rock-and-roll song it has to be about screwing somebody in the backseat of a car. □

WHITE WOLF Howling For Success

Canadian Rockers Shoot For Success With **Endangered Species.**

by Anne Leighton

"You can be the best heavy-metal band in the world, but if you don't have the people behind you buying the records, then it's nothing," said White Wolf's lead singer, Don Wilk. That's only one of the differences between the Canadian band's first album, **Standing Alone**, and their latest offering, **Endangered Species.**

White Wolf didn't want **Endangered Species** to sound like the first album, hence its more commercial sound. But that's not all that's changed. A great deal of the first album was actual demos the band submitted to the record label, who approved them, and then asked the band to come out with more tracks. So the entire first project was financed by the group. This time around, White Wolf was backed by record company support all the way.

Along with that support came Golden Earring/Highway Chile producer Shell Schellekens who guided the project at his Bullett Sound Studios in Nederhorst den Berg, Holland. Many producers, as part of their job, change a band's sound. While Shell admittedly altered the recorded sounds of White Wolf — the first album relied on special effects and echo — he brought out the natural sound of the band and emphasized emotion over special effects.

"A lot of our friends who've listened to the album have said, 'Where do you get the guitar sounds?' This is more natural of a guitar sound," laughed Wilk. "Shell used hardly any special effects. He'd let us play around with the mix so we could say, 'We want a little more here.' He'd go, 'Hey yeah, you're right. I didn't catch that.'"

Although a producer is hired to make the final decisions, Shell's strength was in his realization that the band knew the songs better than a producer ever could. "The producer hasn't lived with the song as long as the band," Wilk said. "He doesn't know the song inside out. So there are things he misses. Some producers who are hired will say, 'It's my way or no way.' Def Leppard went through that with Jim Steinman. They had problems with him. I won't say what they were, but we found out when we met Rick Allen."

With album number two, the pressure was on White Wolf. The LP had to do even better things for their career than their first album, which pushed up their reputation in Canada and landed them a club tour of America. "There's a lot of bands who come out with the second album and it sounds exactly like the first," Wilk said. "They have to prove themselves for the third album or they might get lost in the shuffle. We don't want to do that. I want to do 10 or 20 albums."

Wilk does most of the writing with guitarist Cam McLeod. Though the lead singer also plays keyboards, he handles the lyric chores while McLeod concentrates on the music. Last year Wilk had a keyboard part he couldn't develop, and the guitarist took it from there. "We laid down the bed tracks Cam had written, but the lyrics still weren't done," Wilk explained. "Just listening to it, I started writing the lyrics. They revolved around the whole idea of being in the studio, our careers being on the line, we're doing the album and we've only got a certain amount of time to do it. Like time waits for no one!" And the song, *Time Waits For No One,* was born.

Currently, Wilks, McLeod, and the rest of White Wolf — bassist Les Schwartz, drummer Loris Bolzon and guitarist Rick Nelson — are readying for a lengthy tour of the States. To stay in shape, they've been working out at a gym. And they're looking for a backup keyboardist so Wilk can concentrate on singing and relating to the audience. "People want to have a focal point. They want to see somebody. The audience looks at the whole band, but it's 'Oh yeah, *there's* the singer. Let's watch him.' They notice the changes. I'll be rocking out front with the kids, shaking their hands, and I'll go back to the keyboards. I'm still looking at them, but they lose their attention." □

White Wolf: "You have to give the people their money's worth."

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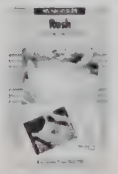

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HP9

AC/DC

The Hard Touch

Aussie Legends Rally Behind **Who Made Who**.

by Rick Evans

*After a volatile decade of career peaks and valleys, it seems like AC/DC has finally settled on a comfortable plateau. No, they probably won't produce another album like **Back In Black**, which sold six million copies in 1980, nor will they suffer the commercial neglect and personal tragedy that marked their lives in the late '70s. Life has become a series of gold albums and nearly sold-out tours for Angus Young, Brian Johnson, Malcolm Young, Cliff Williams and Simon Wright, who are happier than ever. As they prepared to enter the studio to begin work on their next vinyl venture, Angus and Brian talked to us about life in the always-crazy world of AC/DC.*

Hit Parader: After 10 years of touring the world and recording albums, is rock and roll still interesting to you?

Angus Young: Interesting? You make it sound like a school subject. Of course it's still fun. But the truth is what else are we capable of doing with our lives? (laughs). After all, what else do we know how to do?

Brian Johnson: I think Angus is being a little lighthearted about the matter. We find every aspect of what we do interesting. There's still so much to learn if you want to. We get to see some of the most incredible places in the world, and if you can't learn a few things when you're doing that, you're in a bit of trouble.

HP: What's the most exotic place you've been recently?
BJ: Well, there was this Holiday Inn in Indianapolis that was very exotic (laughs).
AY: We've been everywhere, so that's a hard one. I know I hated Brazil when we were there last year. Does that count? I found it very depressing because everywhere we went there were people starving and begging for money. I wasn't prepared for that. I ended up spending most of the time in my hotel room, even though it was 90 degrees and beautiful every day.
BJ: I remember you getting quite a suntan down there. Did you get that in your hotel room?
AY: Well, I was thinking more of other times when I might have been walking around the city.

HP: Does it bother you when you see that other bands like Ratt or Motley Crue have usurped AC/DC's place as the most successful hard-rock band around?
AY: I have trouble getting bothered by things like that, especially when one of the bands you mention is named after a rodent. All we ever concern ourselves with is making the best music we can. We have our fans, and that's fine with us. As I've always said, as long as we sell enough records so the company lets us make another album, we're happy.
BJ: We've never looked at rock and roll as some sort of competition. If other bands sell more records than we do, more power to 'em. We don't concern ourselves with how many records anyone sells — including us. All we can do is make the best music we can and hope the fans like it. So far, we've been pretty lucky. Anyway, we don't look at bands like Motley Crue as competition in any way. They look better in makeup than we do.

HP: It's very strange you say that, because no two groups seem more divergent when it comes to image than AC/DC and Motley Crue. But you have both been at the heart of the rock censorship controversy. How do you feel about that?
BJ: It's kind of sad, I think. I don't see what we're doing to make people single us out as any sort of bad influence. We hear people say what our songs mean, and we turn to one another and say, "Is that what we're saying?" It's news to us.
AY: It's a little annoying when people are always coming after us, especially when we know they've probably never listened to our songs in their life. I'm not saying our songs are totally innocent. There are some nasty things going on there, but they're rock-and-roll things like sex and drinking. I'd rather just ignore those people entirely.

HP: You really didn't help your cause by doing the soundtrack to the recent Stephen King movie, **Maximum Overdrive**. Some pretty bizarre stuff went on in that film.
AY: He's a fan of ours, and we like what he's doing. It's as simple as that. We had never done a movie soundtrack before, and we like trying new things when we get the chance.

HP: What's next for AC/DC?
AY: Nothing very different. We'll begin work on our next album and then we'll probably tour. It may sound a little boring to you, but to us that's very exciting. When you go into the studio, you never know exactly what you're going to come up with — except, with us, we know it's going to sound like AC/DC. We're not very big on experimentation and change. We like our music the way it is, and we're not about to change too much of it.
BJ: What would we do if we did change? Disco's dead, isn't it?
AY: We'll never change. We don't care what the current trend is. We've looked the same and played the same since we started. We feel we owe it to our fans and to ourselves to stay true to rock and roll.□

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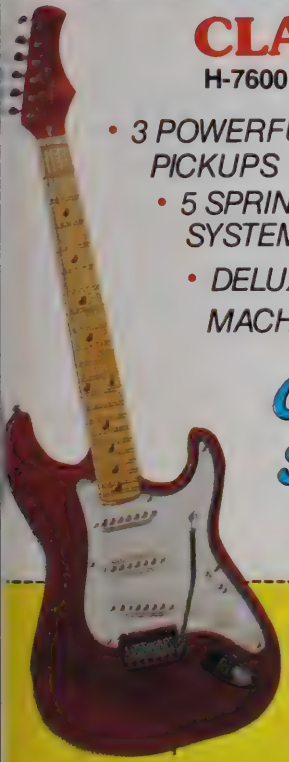

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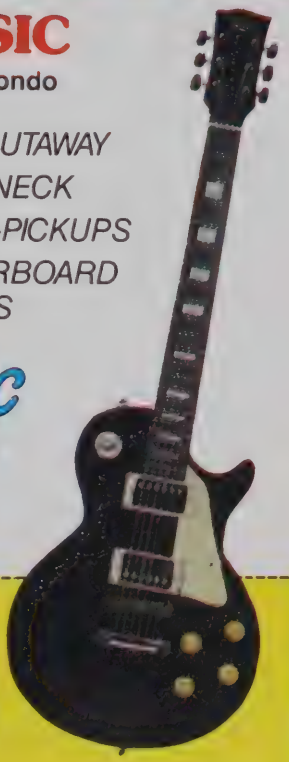

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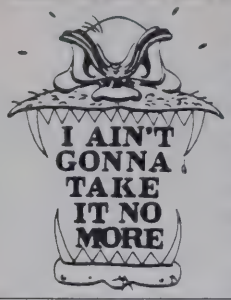

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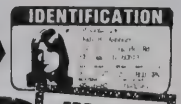

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As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

Woh here it comes
That funny feelin' again
Winding me up inside
Ev'ry time we touch
Hey I don't know
Oh tell me where to begin
'Cause I never ever felt so much
Hey.

And I can't recall
Any love at all
Ah baby this blows 'em all away
It's got what it takes
So tell me why can't this be love
Straight from my heart
Oh tell me why can't this be love.

I tell myself
Hey only fools rush in
Only time will tell
If we stand the test of time
All I know
You've got to run to win
An' I'll be damned if I'll get hung up on the line
Hey.

No I can't recall
Any thing at all
Ah baby this blows 'em all away
Whew it's got what it takes
So tell me why can't this be love
You want it straight from the heart
Oh tell me why can't this be love.

Whew it's got what it takes
So tell me why can't this be love
Straight from my heart
Tell me why can't this be love
Baby why can't this be love
Got to know why can't this be love
I wanna know why can't this be love.

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ALL I NEED IS A MIRACLE

As recorded by Mike & The Mechanics

MICHAEL RUTHERFORD
CHRISTOPHER NEIL

I said go if you wanna go
Stay if you wanna stay
I didn't care if you hung around me
I didn't care if you went away
And I know you were never right
I'll admit I was never wrong
I could never make up my mind
I made it up as I went along
And though I treated you like a child
I'm gonna miss you for the rest of my life.

All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.

I never had any time
And I never had any call
But I went out of my way just to hurt you
The one I shouldn't hurt at all
I thought I was being cool
Yeah I thought I was being strong
But it's always the same old story
You never know what you've got till it's gone
If I ever catch up with you
I'm gonna love you for the rest of your life.

All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.

And if I ever catch up with you
I'm gonna love you for the rest of your life.
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.

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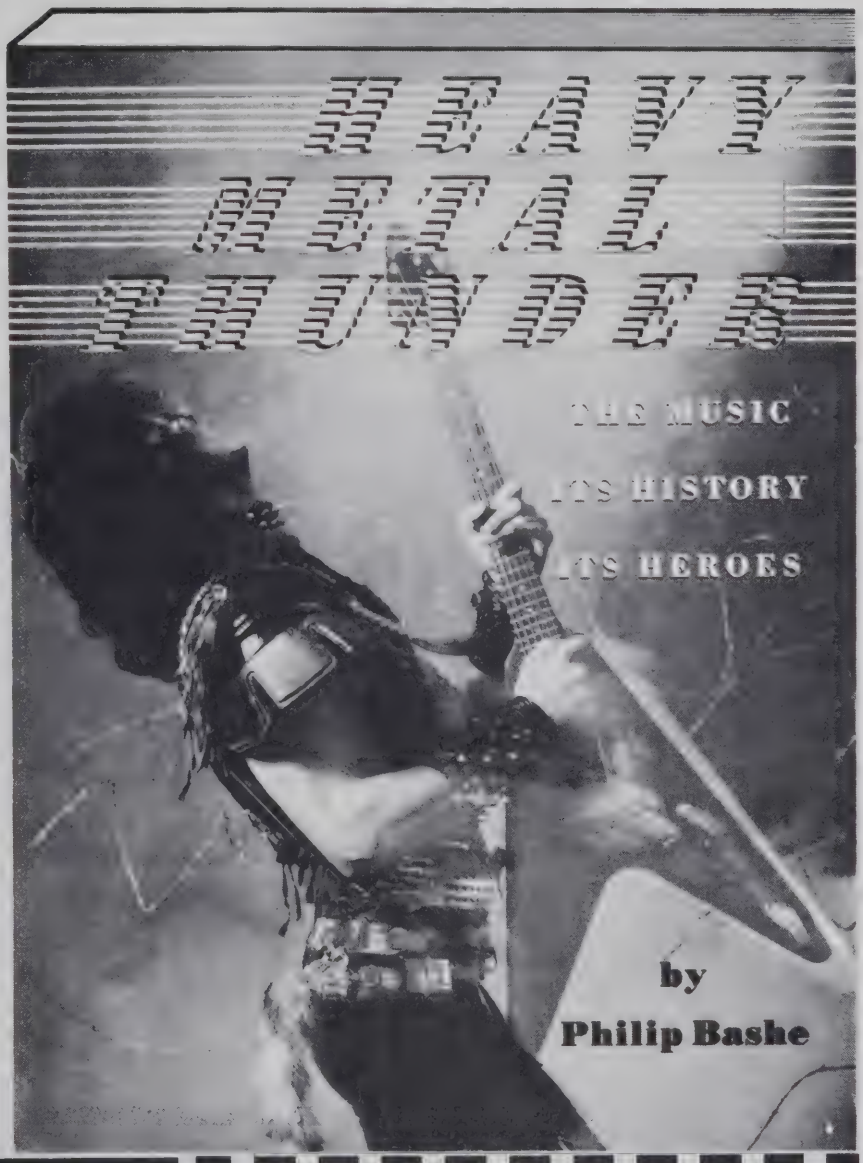

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IN MY DREAMS

As recorded by Dokken

DON DOKKEN
GEORGE LYNCH
JEFF PILSON
MICK BROWN

In my dreams
It's still the same
Your love is strong
It still remains.

Toss and turn all night in the sheets
When I can't sleep
Night after night don't know what it means
In my dreams
What can I say or do
You won't come back we're through
I've realized too late
That baby your love has turned away.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.

Calling your name but you're turning away
Please don't leave
Running in circles waiting to see you
In my dreams.

What can I say or do
You won't come back we're through
I've realized too late
That baby your love has turned away.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still be me
Just the way it used to be.

In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You'll always be
In my heart and in my dreams.

In my dreams
It's still the same
In my dreams
You're still by me
In my dreams
Just the way it used to be.

In my dreams
What can I say
In my dreams
You're still be me
And in my dreams
You'll always be
In my dreams
You'll always be
In my dreams
Your love is strong
In my dreams
It's still the same
In my dreams
In my dreams.

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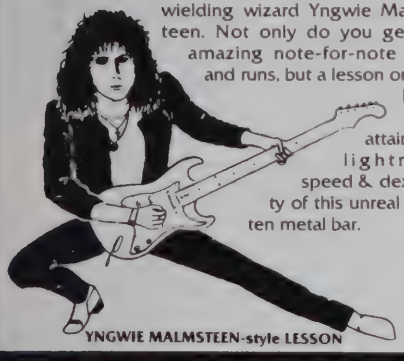

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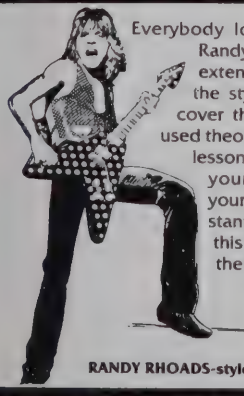

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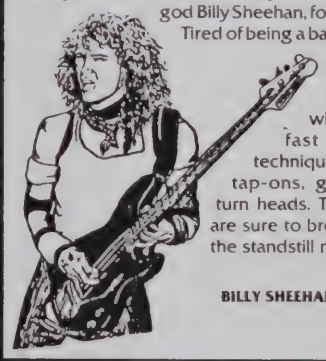

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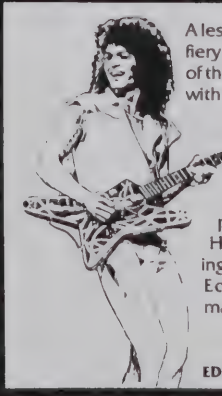

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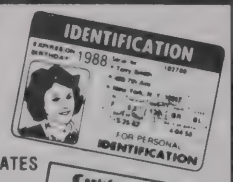

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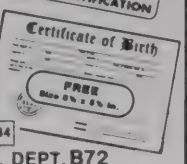

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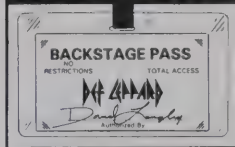

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HOME SWEET HOME

As recorded by Motley Crue

NIKKI SIXX
VINCE NEIL
TOMMY LEE

You know I'm a dreamer
But my heart's of gold
I had to run away high
So I wouldn't come home low.

Just when things went right
Doesn't mean they were always wrong
Just take this song and you'll never feel
Left all alone
Take me to your heart
Feel me in your bones
Just one more night
And I'm comin' off this
Long and winding road.

I'm on my way
I'm on my way
Home sweet home
Tonight, tonight
I'm on my way
I'm on my way
Home sweet home.

You know that I've seen
Too many romantic dreams
Up in lights fallin' off the silver screen
My heart's like an open book
For the whole world to read
Sometime nothing keeps me together at the seams.

I'm on my way
Well I'm on my way
Home sweet home
Tonight, tonight
I'm on my way
Just set me free
Home sweet home
Home sweet home
Home sweet home.

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LEAD A DOUBLE LIFE

As recorded by Loverboy

DOUG JOHNSON
DAVITT SIGERSON
TED JOHNSON
BILL WRAY
PAUL DEAN
MIKE RENO

All day I've been banging the walls
Like a prisoner in a cell
If I don't get out I'm going to lose my mind.

There's got to be more for me
I'm tired of the same old scene
I can't wait to see that face
To say goodbye bye, bye
I want to say goodbye.

I got something inside of me
That I don't intend to waste
I've got dreams baby I can't forget
I've been looking all around
And there's nothin' left for me
There's only one way out and girl I'm gonna take it.

Push me pull me never get a minute to yourself
Pure hell get you if you let it stand up sit down
All I ever get is your backtalk back off push me to the limit
I lead a double life
I come alive at night.

I had a champagne milkshake for breakfast
But I don't know where I'll sleep tonight
I've got a blue-eyed earthquake
She's lyin' in my bed
Ain't it a wonderful life.

Push me pull me never get a minute to yourself
Pure hell get you if you let it stand up sit down
All I ever get is your backtalk back off push me to the limit
I lead a double life
I come alive at night.

Push me pull me never get a minute to yourself
Pure hell get you if you let it stand up sit down
All I ever get is your backtalk back off push me to the limit
I lead a double life
I come alive at night.

I lead a double life
I come alive at night
I lead a double life
I come alive at night.

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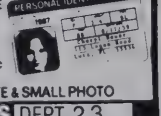

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NOTHIN' AT ALL

As recorded by Heart

MARK MUELLER

I would walk home every evening
Through the pyramids of light
I would feed myself on silence
Wash it down with empty nights.

Then your innocent distraction
Hit me so hard
My emotional reaction
Caught me off guard.

It was nothin' at all
Like anything I had felt before
And it was nothin' at all
Like I thought no it's so much more
No one else has ever made me feel this way
When I asked you how you did it
You just say
It was nothin' at all.

Now I walk home every evening
And my feet are quick to move
'Cause I know my destination
Is a warm and waiting you.

From our first communication it was clear
Any thought of moderation
Would soon disappear.
It was nothin' at all
Like anything I had ever felt before
And it was nothin' at all
Like I thought no it's so much more
No one else has ever made me feel this way
When I asked you how you did it
You just say
It was nothin' at all.

Then your innocent distraction
Hit me so hard
My emotional reaction
Caught me off guard.

It was nothin' at all
Like anything I had felt before
And it was nothin' at all
Like I thought no it's so much more
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When I asked you how you did it
You just say
It was nothin' at all
Like anything I felt before
It was nothin' at all
No it was nothin' at all
Nothin' at all.

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SHOT IN THE DARK

As recorded by Ozzy Osbourne

OZZY OSBOURNE
PHIL SOUSSAN

Out on the street I'm stalking the night
I can hear my heavy breathing
Paid for the kill but it doesn't seem right
Something there I can't believe in.

Voices are calling from inside my head
I can hear them
I can hear them
Vanishing memories of things that were said
They can't try to hurt me now.

But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.

Taught by the powers that preach over me
I can hear their empty reason
I wouldn't listen I learnt how to fight
I opened up my mind to treason.
But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.

But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you
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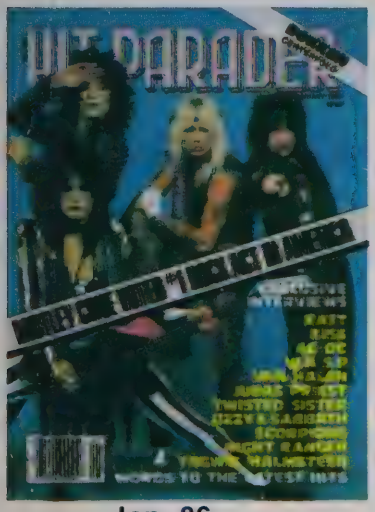

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June, 1985
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Judas Priest/Delivering The Goods
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Loudness/Beast From The East
Motley Crue/The Beginning...Or The End

May, 1985
Judas Priest vs. Iron Maiden/Who Rules Heavy Metal
Kiss/Out For Blood
Bon Jovi/Thunder And Lightning
AC/DC-Shoot To Kill
Van Halen/Under The Gun

April, 1985
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TURBO LOVER

As recorded by Judas Priest

GLENN TIPTON
ROBERT HALFORD
KENNETH DOWNING

You won't hear me
But you'll feel me
Without warning something's dawning listen.

Then within your senses
You'll know you're defenseless
How your heart beats when you run for cover
You can't retreat
I spy like no other.

Then we race together
We can ride forever
Wrapped in horse-power driving into fury
Changing gear I pull you tighter to me.

I'm your turbo lover
Tell me there's no other
I'm your turbo lover
Better run for cover.

We hold each other closer
As we shift to overdrive
And everything goes rushing by
With every nerve alive
We move so fast it seems as though we've taken to the sky
Love machines in harmony
We hear the engines cry.

I'm your turbo lover
Tell me there's no other
I'm your turbo lover
Better run for cover.

On and on we're charging to the place so many seek
In perfect synchronicity of which so many speak
We feel so close to heaven in this roaring heavy load
And then in sheer abandonment
We shatter and explode.
(Repeat chorus)

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TAKE ME HOME

As recorded by Phil Collins

PHIL COLLINS

Take that look of worry
I'm an ordinary man
They don't tell me nothing
So I find out all I can
There's a fire that's been burning
Right outside my door
I can't see but I feel it
And it helps to keep me warm.

So I, I don't mind
No I, I don't mind.

Seems so long I've been waiting
Still don't know what for
There's no point in escaping
I don't worry anymore
I can't come out to find you
I don't like to go outside
They can turn off my feelings
Like they're turning off the light.

But I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.

So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home oh no.

'Cause I've been a prisoner all my life
And I can say to you
Take that look of worry
Mine's an ordinary life
Working then it's daylight
And sleeping when it's night
I've got no far horizons
I don't wish upon a star
They don't think that I listen
Oh but I know who they are.

And I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.

So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
Oh no
Well I've been a prisoner all my life
And I can say to you
But I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home.

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YOU WANT WHAT WE GOT

As recorded by Twisted Sister

D. SNIDER

I know what you want
You want what we got
I know what you want
You want what we got.

Sometimes you drive me mad
With the things you say and do
You act like we're so bad
Well I got a message for you
You don't fool anyone
With your jealousy
You want it all and give us none
That ain't the way it's gonna be.

I know what you want
You want what we got
I know what you want
You want what we got.

Checkmate we named your time
Don't give me no alibis
We burst your red balloon
Maybe now you realize
When you laugh and put us down
You're tryin' to cover up your fears
Just like a circus clown
It's just a mask to hide your tears.

I know what you want
You want what we got
I know what you want
You want what we got.

You want it
We got it
We got it
You don't
You want it
We got it
We got it
You won't.
(Repeat)

I know what you want
You want what we got
I know what you want
You want what we got.
(Repeat)

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MYSTIC RHYTHMS

As recorded by Rush

NEIL PEART
GEDDY LEE
ALEX LIFESON

So many things I think about
When I look far away
Things I know
Things I wonder
Things I'd like to say.

The more we think we know about
The greater the unknown
We suspend our disbelief
And we are not alone.

Mystic rhythms
Capture my thoughts
Carry them away
Myst'ries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or the African sun
Primitive things stir the hearts of everyone.

We sometimes catch a window
A glimpse of what's beyond
Was it just imagination
Stringing us along
More things than are dreamed about
Unseen and unexplained
We suspend our disbelief
We are entertained.

Mystic rhythms
Capture my thoughts
Carry them away
Nature seems to spin
A supernatural way
Mystic rhythms
Under city lights
Or a canopy of stars
We feel the powers and we wonder what they are.

Mystic rhythms
Capture my thoughts
Carry them away
Mysteries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or a canopy of stars
We feel the push and pull
Of restless rhythms from afar.

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W.A.S.P.

CAUGHT in the act

by Rob Andrews

A W.A.S.P. concert is nothing short of a three-ring circus crossed with an insane asylum. No, it's not for the faint of heart or tender of ear. When vocalist/bassist Blackie Lawless, drummer Steve Riley and guitarists Chris Holmes and Randy Piper get their bizarre act going in high gear, the show is a sonic barrage more lethal than anything this side of the neutron bomb. During their world tour in support of **The Last Command**, these bad boys from L.A. performed with the likes of Kiss and Black Sabbath, but as the Lawless one has stated, W.A.S.P. is one band that has no regard for their musical elders. They're out to blow the competition off the stage every night.

"I think it's good to have a friendly rivalry of sorts when you're on tour," he said. "That doesn't mean the bands are throwing poison darts at each other backstage. All it means is that everyone wants to put on the best show they can every night. They knew that with us on the bill there wasn't room for an off night."

In the wicked world of W.A.S.P., there is no such thing as an "off night." Hitting the stage to blinding light flashes which illuminate the group's heads impaled on ten-foot-high spikes, the band launched into a seamless 50-minute set that proved W.A.S.P. is now one of America's premier exponents of power metal. Their hair-shaking, hip-grinding, crotch-grabbing antics and volatile musical attack had the packed house on its feet from the opening salvo.

With Homes and Piper cranking out an awesome wall of guitar thunder, the inimitable Blackie controlled center stage with a maniacal fervor. His 6-foot-5-inch frame moved about the cramped stage area with surprising fluidity, while he sang and played like a man truly possessed. While the blood-spurting, throat-slitting stunts of yesteryear were nowhere to be seen, Blackie and Co.'s reaffirmed the band's claim as the kings of shock rock.

"We're not doing some of the wilder things we've done in the past," the vocalist said shortly before going onstage. "A lot of those things were done just to get us recognition. Now that we have that, we'd like a little more attention focused on the music. I'm not saying the show isn't very important to us. Anyone who's seen it knows we're still pretty wild. But some of the things that worked well in clubs or smaller halls just don't come across in arenas. I can't wait until we're able to headline our own arena show. Then you'll see some totally insane things."

Barry Morgenstein/MWA

Blackie Lawless: Leader of W.A.S.P.'s special brand of metal mayhem.

Judging by the audience that crowded in to see W.A.S.P., the band's days of headlining aren't far off. In fact, it seemed like more fans had come to see W.A.S.P. than the more illustrious headliner, Black Sabbath. Aware of Sabbath's short fuse with opening acts who try to upstage them, is Lawless concerned about drawing the wrath of the band footing most of the tour bill?

"We're not about to hold back for anyone or anything," he said. "I know how competitive this business can be, and we're up to any challenge that's offered us. It's great touring with the kind of bands we've been going out with because there's a lot of history there. It's a good show for the fans, and a great opportunity for us. And we're not the type of band to let any good opportunity slip through our fingers." □

INSTRUMENTALLY speaking

by Michael Shore

The other day, I was waiting in the 59th Street station to take the subway to my Manhattan home, when I heard what sounded like a pretty hot jam between an electric guitarist and bassist. Walking along the platform, I came upon a crowd of people gathered around the sound. When I finally got close enough to see, it turned out to be *one guy* playing a *keyboard*. And I swear to God, this guy was doing Eddie Van Halen's solo for Michael Jackson's *Beat It* with one hand while playing a gutsy accompanying bass line with the other. The guy's instrument? A Yamaha VSS-100, one of the most revolutionary and exciting keyboards to come along in a while.

With the VSS-100, Yamaha has, in one fell swoop, bridged the enormous gulf between the awesome Yamaha DX7, the world's hottest high-tech digital sampling synthesizer, and those neat-but-more-budget-minded Casio portable keyboards. It's definitely portable — the VSS-100 measures about 2 feet long by 9 inches wide by 2 inches deep, and it only weighs 5.3 pounds. Like most portable keyboards, it's got midsize, rather than full-size keys, but you'll say "So what?" once you see what else it's got.

Anyway, the VSS-100 has 21 preset instrument voices, ranging from jazz organ to vibes, and piano to saxophone. The voices are achieved with the same FM synthesis system used in the revered DX7. There are also 12 rhythm patterns, from rock to reggae to disco to samba. And the VSS-100 is polyphonic up to nine notes.

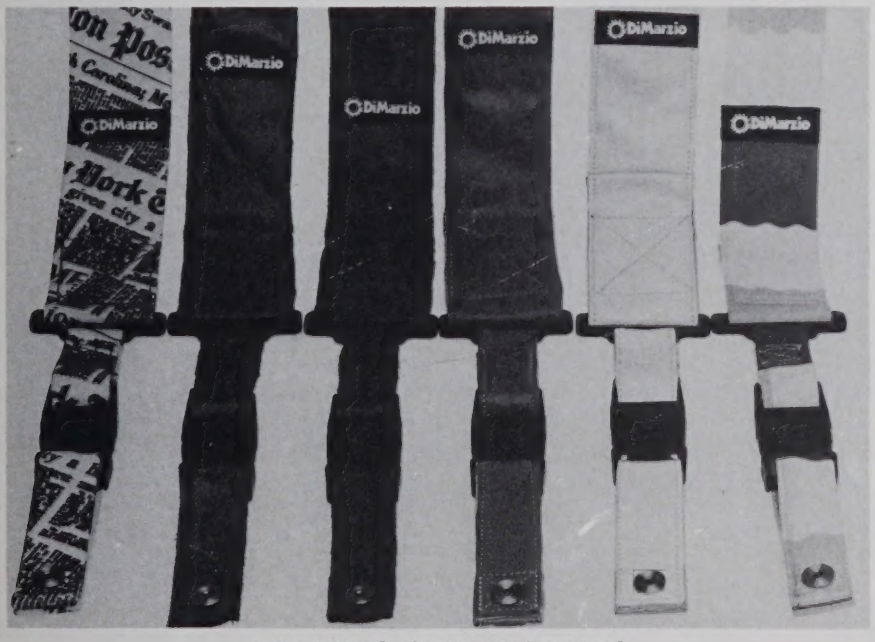
Now comes the revolutionary feature — sampling. Using the VSS-100's built-in microphone, you can record a "sample" of any sound for up to eight seconds. You can then use that sample as a sound source to be played monophonically (one note at a time), alone or with accompaniment from the orchestral voices in the preset section. The keyboard can even be divided into four parts with a separate sample assigned to each section. There's also a Line In jack for recording from radio, record players and tape decks, which is probably how that guy I caught in the subway got the Eddie Van Halen sound from *Beat It*. Yep, he literally got it from the solo in *Beat It*! Yet, the VSS-100's own preset electric guitar sound is also excellent, as are the rest of them.

Believe it or not, all this can be yours for the ridiculously low price of $169.95. Now, the VSS-100 isn't totally perfect and complete. It could still use a lot more in the way of sound-shaping filters and other controls. For now, it's only got vibrato and sustain, which are fine considering the unbelievably low price. The point is, the possibilities of what you can get from this synthesizer are limited only to what you can hear with your ears. Yamaha deserves an award for this breakthrough. If you'd like more information on the VSS-100, or want to send Yamaha your own congratulations, write them at Yamaha International Corp., Keyboard Division, P.O. Box 6600, Buena Park, CA 90622. □

The Yamaha VSS-100: One of the most revolutionary keyboards to come along in a long time.

LANEY QUARTER—STACK AMP

Laney has just put out an amp that has both the convenient size of combo amps and the classic sonic power of tube-powered Marshall stacks. It's the "Quarter-Stack," a 100-watt all-tube amp with sealed-back construction and Laney's specially hotrodded "AOR" (Advanced Overdrive Response) electronics for a sound that's simply amazing considering its size. All tone controls are active rather than passive, and there's a push-pull bass for 12-dB boost, push-pull midrange for 6-dB boost, and push-pull treble for 20-dB boost. Also standard are twin 70-watt front-mounted Fane speakers, footswitchable overdrive, 3-spring reverb system, selectable ohm load of 4, 8 or 16 ohms, selectable voltage levels from 110 to 240 volts, and an effects loop. For more info, write Laney at 230 Lexington Drive, Buffalo Grove, IL 60090.



DIMARZIO GUITAR STRAPS

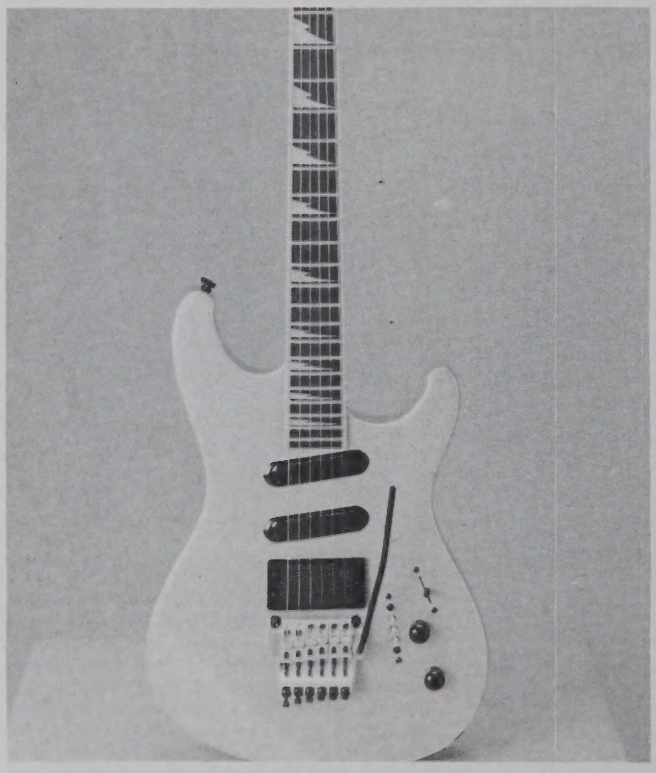
DiMarzio's ClipLock quick-release quitar straps have been such a success that DiMarzio has now unveiled several new added styles and colors to the line. Two new patterns have been added to the elastic-stretch ClipLock straps — Newsprint, which looks like a black-and-white newspaper page, and Wave, an abstract design in dark pink, bubble gum-pink and white for that *Miami Vice* hot-pastel look. They retail for $18.95. The glove-leather ClipLock straps now come in four new colors. In addition to basic black, there's royal blue, neon pink, red, and chrome yellow. Because the leather's so nice, these babies go for $34.95. And due to popular demand, DiMarzio has introduced a Thin ClipLock, made of seat belt nylon-web material and measuring 1 inch wide. It has a shoulder pad, and still features the same quick release system as other ClipLock straps. Thins come in black, royal blue, red, and white. They retail for $17.95. For more info, write DiMarzio, 1388 Richmond Terrace, P.O. Box 387, Staten Island, NY 10310.

SOLITAIRE SERIES 10 GUITAR

St. Louis Music Supply's Omni Music Products division introduces its new Solitaire Series 10 guitar, and up-to-the-minute hotrodded axe for an unbeatable price. The classic Strat-shaped body (so classic it includes the lower-left-bout-sculpting to make the picking arm lay more comfortably over the body) is finished in a striking red or black transparent finish that lets the grain of the body show through. The three-position pickup-selector blade activates either a neck or middle single-coil pickup or a lead-position humbucker. Controls are simple —one master volume and one master tone knob. The all-black-chromed hardware includes a lock, fine-tuning tremolo bridge. Believe it or not, the Solitaire Series 10 lists for only $265. For more info, contact St. Louis Music Supply Co., 1400 Ferguson Ave., St. Louis, MO 63133.

PEARL DRUM KITS

Pearl's breaking price barriers with these two new kits, both which can get a young aspiring rock drummer off to a solid start without breaking the bank (they would do quite nicely for any established professional drummer too). The nine-piece Deep Force Export kit features 9-ply mahogany shells, "Independent Suspension System" tom holders, "Acousti-Coat Sealer" for the insides of the shells to add resonance and make their sound project more, professional springless lugs, convertible rubber/spike-tip bass drum spurs, P-750 "wheel-drive action" bass drum pedals, and H-800 pro chain-drive hi-hat stand, three B-800 boom cymbal stands, and S-800 pro snare stand ... oh yeah, and 10-by-8-inch, 12-by-10-inch, 13-by-11-inch, and 14-by-12-inch tom toms, 16-by-16-inch and 18-by-16-inch floor toms, two 22-by-16-inch bass drums, and a 14-by-6½-inch chrome snare. All this, in Jet Black, Pure White, Wine Red, or the flashy Smokey Chrome finish, for under $1,500! Pearl's Prestige Studio Series seven-piece is a step up in quality, but still comes in at a ridiculously great price. It's the same array of drums, minus the 18-by-16-inch floor tom and the second bass drum, but here the shells are made of birch, just about the best wood there is for a drum shell, and the hardware is all Pearl's pro-quality 800W series. Available in Charcoal Gray, Natural, Wine Red, or the ultraclassy Piano Black finish for just $1,800! For more info, write Pearl International Inc., P.O. Box 111240, Nashville, TN 37222-1240.



IBANEZ GUITARS

Those enterprising folks at Ibanez just refuse to quit coming up with great new ideas. They've introduced what seems like a thousand great new guitars, and each month from now until approximately the end of time we'll be telling you about some of them. Among the most interesting of the new Ibanez guitars are these two models from the Pro Line. Both the PL1770 (the one with the pickguard) and the PL2550 have alder bodies, maple necks, ebony fingerboards, Ibanez Edge fine-tuning top-locking tremolo bridges, and three pickups in the popular neck-and-middle-single-coil-with-a-lead-mounted-humbucker set-up. About the only difference between the two is that the higher-priced 2550 has neck-through-body construction, which allows special countouring of the neck-heel where it joins the body, providing unprecedented access to the highest frets. But the most radical thing about these guitars is something they both have in common — that row of little pushbuttons that slants between the bridge and the volume and tone knobs and blade-selector for the pickups. Those five buttons constitute Ibanez's new "Pre-Set Switching System," which allows you to preset all sorts of variable pickup combinations and switch between them at the touch of a button. Another neat idea from Ibanez. Will they ever stop? Let's hope not. From more info, write Ibanez, Box 886, Bensalem, PA 19020.

STUN THE STARS WITH A SIZZLING SOLO

Win a 24 track session or a Marshall in the "Reelin' & Rockin'" guitar and bass Stun Solo contest

The soloist's fire has brought us some of the most brilliant moments in music. Marshall has powered more than its share of these, so we naturally appreciate great solos. Now we're ready to recognize the next wave of guitar and bass flamethrowers. If you're one of them, we've got some real rewards in store for you.

GRAND PRIZE — Two days of reelin', rockin' and recording at New York's Boogie Hotel, a world class, fully equipped 24 track studio/hotel complex. PLUS a one-of-a-kind Marshall Lead stack or Integrated Bass System. All travel costs and expenses for you and your band (up to five members) for the weekend are on Marshall. Don't have a band? Don't worry. The Marshall All-stars can sub on your session. Don't have anything to wear? No problem — you'll all get authentic Rockin' Red Marshall Tour Jackets.

TWO FIRST PRIZES — Marshall Power to make your solos even more stunning. Your choice: take one of the new Marshall Ministacks, or the 200 watt Marshall Integrated Bass System.

THREE SECOND PRIZES — Your choice of the 30 watt Artist Lead combo or the 100 watt Integrated Bass System.

FIVE THIRD PRIZES — Authentic Marshall Tour Jackets for you and your band. (Sorry, no symphonies — limit five.)

AND SOMETHING FOR EVERYONE — All entrants will receive a Certificate of Participation in this monumental musical milestone. Each prizewinner will get a specially mounted replica Gold Record.

We've got something even better than a jury of your peers — Marshall's "Reelin' & Rockin' " Judges (their decisions are more than fair — they're final). A star-studded panel, including *Steve Stevens*, *Eddie Martinez*, and *Richie Sambora*, will personally pick the winners. Tapes will be judged for originality, creativity, dynamics, chops and (of course) stun power, NOT on production or recording quality. We don't care if you record in a professional studio or in your bedroom with an ordinary cassette deck. Guitarists and bassists in any style are eligible. Solos can be part of a song or unaccompanied.

ENTERING IS EASY. There's nothing to buy, no entry fee. First, you need a cassette of your best guitar or bass solo. Cue the cassette to the beginning of the solo, even if it's part of a song. Skip the buildup, set the controls for the heart of the stun. Solos are limited to one side of a cassette (but the judges do not promise to listen to every note). Clearly label the cassette with your name and address. Send it in with your official entry blank (and a photo, if you feel like seeing your picture in *Marshall Law*). Get the entry blank, plus a brochure with all the other details*; at your participating Marshall dealer. The Stun Solo contest is limited to musicians who do *not* have a contract with a record label at the time the tape is submitted.

*Contest subject to applicable federal, state and local regulations and restrictions. Void where prohibited by law. Full information available at participating Marshall dealers. All entries must be postmarked no later than Sept. 15, 1986.

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Now, Judas Priest drives home all of their legendary sound and fury!

The new "Fuel For Life" home video explodes with 10 high-octane Priest classics...from "Breaking The Law" through their newest Turbo-powered hits "Locked In" and "Turbo Lover".

It's Judas Priest in overdrive..."Hot Rockin'" all the way home!

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- **Don't Go**
- **Heading Out To The Highway**
- **Hot Rockin'**
- **You've Got Another Thing Comin'**
- **Freewheel Burning**
- **Love Bites**
- **Locked In**
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